

# MUSICAL FETTER

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER.  
BERLIN, W., LINKESTRASSE 17, October 15, 1895.

THE past week, from Tuesday to Tuesday, was a particularly interesting and eventful one for me. It began a week ago to-day with the Berlin premiere of Mascagni's two act opera *Silvano*, at the Neues Theater, under the composer's direction, followed by a trip to Leipzig for the first Gewandhaus concert, under Arthur Nikisch's new conductorship, which function he also exercised last night for the first time at Manager Wolff's series of Von Bülow Philharmonic concerts.

Of the tremendous success the former Boston Symphony Orchestra conductor scored on these important occasions, a success which was even more pronounced and still more enthusiastic in Berlin than it was in Leipzig, I cabled to you last night after the concert. I also sent a cable message announcing the double engagement for the Berlin Royal Opera House of Mary Howe, the gifted American soprano, and of her husband, William Lavin, the no less gifted tenor. This must be pleasing and interesting news to the many American friends and admirers of this artistic couple, and I take some pride in the fact that it was through the introduction and the influence of THE MUSICAL COURIER that these artists were brought to the notice and into the presence of Count Hochberg, the Royal Intendant, and his faithful aides Achatis, Henry Pierson, director of the Royal Intendancy. These two gave our American artists a hearing in the presence of court conductors Dr. Muck and Felix Weingartner. Mary Howe sang an aria from Rigoletto and the bell song from Lakmé, and William Lavin was heard in the first aria from *Aida* (usually omitted by the German tenors), and the entire big tenor aria from *L'Africain*, which is ordinarily mercilessly chopped up. His Excellency took the occasion to compliment the writer for having introduced such fine singers to him, and engaged them on the spot.

Mary Howe, as I cabled to you, will make her debut at Kroll's next Sunday night in *Lucia*, which opera was her choice for an introduction. She will have the benefit of having Goetze for a partner as *Edgardo*, this being his last appearance here as "guest." He postponed his trip to Munich in order to sing this rôle with Mary Howe. William Lavin will make his first bow at the Royal Opera House in January next after he has coped a few months longer with the German language, with which his wife is already familiar. But now let me begin at the beginning.

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With the advent of Pietro Mascagni not only a new element, but, as I said in my last week's letter, new life and success came into Mr. Sonzogno's operatic stagione. Too bad that he arrived at the fag end of the season and thus could not entirely save the enterprising impresario's undertaking from the financial losses he must have sustained here. Mascagni's presence, however, and the few performances of his *Silvano*, which were given here before good houses, must have helped him on considerably, and I learn by telegraph from Frankfurt-on-the-Main, where the troupe is now "guesting," that it is doing well there.

As for *Silvano* I can hardly understand why it did not meet with more success than it did at Milan or in the few other towns of Italy where it has so far been produced. The Berlin public took very kindly indeed to Mascagni's latest production, and for once I am inclined to disbelieve the old trusted axiom, *Vox populi vox Rindrieh*, and "go with the crowd," as Henry Ward Beecher said. However, it was not an ordinary public at this premiere; on the contrary, the beautiful little house—one of the most tasteful theatres on the Continent—contained the élite of Berlin's literary, artistic and bohemian world. I leave out the aristocracy and finance, for they don't count on such occasions. On the other hand, the press was there in its entirety, and the more many of the Berlin music critics (most of whom have a Raconteur-like prejudice against Mascagni, *Leoncavallo e tutti quanti*) disliked or pretended to disdain *Silvano*, the surer I felt of the correctness of my own judgment in attributing considerable talent to the score of the opera.

This may sound egotistical on my part, but I don't mean it to be taken in any such way. Only experience has taught me (and not only a Berlin experience, but one of many years in New York) that whenever I found myself in opposition to such and such critics the test of time told in my favor. Thus I gradually learned to trust all the more in the correctness of my judgment when their opinions

differed from mine, and, on the contrary, I always began to distrust myself when they happened to think my way. Now I have said before, and I put it down again for cold print, that *Silvano* is a most talented work, and by far the best thing that Mascagni has written since his *Cavalleria Rusticana*. It contains the same melodic flavor and harmonic daring, and wherever the situation demands it the same fiery passion that breathes through the score of *Cavalleria*. The choruses are as good, especially the flower chorus in the first act, and the intermezzo which opens the second act, and without which no Mascagni opera can be imagined, is as effective with its sweet violoncello solo, and as *stimmungsvoll*, as that celebrated one from *Cavalleria*. Of course it was redemanded, and so was one of the choruses, while the reception generally was as enthusiastic as Mascagni and Sonzogno could have wished. The former appeared before the curtain several times with his artists after each of the two acts, and also had to acknowledge applause singly when the calls for the composer rang out through the house.

Whatever weakness there may be in the music is primarily caused through the defects in the book, which, as George Davidsohn rightly says in the *Boerschen Courier*, is episodic. G. Targioni Tozzetti, who compiled this "drama," took his text from a novel of Georges Sand. The book gives in compact form a few striking situations, but that is all that can be said in its favor. First of all, it is not a theatrical play, but rather the fragment of one compressed into a few closing scenes. The people who are introduced, their feelings and passions, are strangers to us, and we cannot feel a deep interest in them, because their love and their hatred spring from causes with which we are not made acquainted. It was one of the great superiorities and one of the main reasons of the success of *Cavalleria* that the book of Mascagni's first opera forms a dramatic whole, that its simple action deals with natural personages, whose relations to each other lead of a necessity to the catastrophe. In *Silvano*, on the other hand, we stand before unsolved riddles. The action begins with the confession of the heroine, *Matilda*, that she still loves *Silvano*, the bandit, but is not able to feel joyful over the fact of his having been pardoned, because she fears his return; for during his absence she has given herself to *Renzo*, a fisherman. Why she did so, although she loved *Silvano*, remains one of the unsolved riddles, all the more so as she did not fall through frivolousness. Then her lover returns. She tries to repulse him, but again she is conquered by his love and returns his passion. As soon as *Silvano* has left *Matilda* the other one, *Renzo*, arrives upon the scene and claims his rights. She resists, full of disgust, and tells him that she does not love nor ever has loved him, but that her heart belongs to *Silvano*. But *Renzo* does not give up so easily. He threatens that if she does not meet him that night at a certain cliff near the ocean he will kill *Silvano*. These are the contents of the first act.

The second act opens at eventide and upon a rocky scene by the sea. The aforementioned very beautiful intermezzo, which is introduced by a chorus behind the scenes, describes the *Stimmung* and the gradual change from evening twilight to night most admirably. Of course this second act brings the catastrophe. *Matilda* goes to the seashore at night in order to save the life of her lover and to break off forever with *Renzo*. *Silvano* finds them there, learns of his mistress' unfaithfulness during his absence, shoots *Renzo* and then flees for safety, while *Matilda* is left in a swoon on the stage.

As regards the performance of *Silvano* I have nothing but praise for the chorus and orchestra, who were admirable under the composer's this time not very lackadaisical direction. The principals, however, especially *Matilda*, were vocally anything but satisfactory. Frandin, albeit she occasionally overdoes things, is a fine dramatic actress, but her singing is distressing, on account of a continuous tremolo. She has not a steady note in her voice. It is like a mass of wobbling tone waves. Giovanni Laura, in the title part, was in anything but good voice, and had to be excused. He did not sing as well as he had done when I last heard him in *Festa di Marina*. Still the tenor was the best singer in the lot. Broggi-Mutini gave a dramatically fair representation of *Renzo*, and Signora Luczewska made the most of the small part of *Silvano's* mother, *Rosa*.

I am curious to hear the work in German, with the far better forces of the Royal Opera, which will produce *Silvano* later on, also under the composer's direction. Mascagni will stay in Germany during the next few months, and will visit several cities where his operas are being given, among others Stuttgart, where the German premiere of his *Ratcliff* will take place. Then he intends to return to Berlin, where the Royal Opera House intendency has accepted his newly finished *Zanetto*, which is to be brought out here even before *Ratcliff*. Indeed it would appear as if Berlin is about to have a perfect Mascagni cycle. The young Italian composer was made much of at Frankfurt, and both there and at Berlin he was flooded with new opera libretti, which being in German he could not read even if he had had time and inclination to do so.

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That musical sleepy hollow, Leipzig, whose celebrated Gewandhaus concerts have for the last twenty years, or

thereabout, been dozing in a Rip Van Winkle or, to be a little more courteous, Dornroschen-like slumber, awakened from its lethargy last Thursday evening. The prince who tore down the hedges of apathy that had gradually grown up and who awoke the sleeping beauty Music and her lacy servants, the musicians, as well as her court and attendants, the audience, was Arthur Nikisch, and he did it not with the sword, but with his wonder wand the baton. For a good many years the audience has not been as enthusiastic, except perhaps over some favorite soloist, nor has the famous orchestra played as it did on this occasion, the debut of Nikisch. The fine new Gewandhaus hall, which has only the one fault—that it is too small to hold the audiences which will henceforth try to gather in it to hear Arthur Nikisch—has never yet resounded with such performances as were given there last Thursday night, and I verily believe that the musicians themselves were delighted and not a little surprised at their own efforts. Certainly they never played under Reinecke as they did under Nikisch, and albeit there is a good deal of material in the orchestra that needs weeding out and substitution of better artists, notably among the woodwind, the orchestra as a whole did wonderfully well. If, however, there should be changes in the orchestra, there should also be some made in the audience or at least in its behavior. These audiences evidently pride themselves on their coldness, which they probably consider will be taken for discrimination, but nobody will be fooled by people who show a reluctance to be carried away by masterly interpretations of master works and then applaud vociferously the performance of variations for the fiddle of no earthly musical value, but shallow virtuoso music *pur et simple*, and the only number which ought not to have been permitted on a program scheme of such excellent taste otherwise and on an occasion of such importance.

It was a very nice and graceful thing for Arthur Nikisch to do to open his Leipzig activity with the conducting of a work of his now venerable predecessor, Dr. Carl Reinecke, whose fine King Manfred overture in E major was the first number of the program. Of course it received an interpretation at the hands of Nikisch such as the composer probably never dreamed of attaining. Dr. Reinecke, however, did not hear it, for he was absent.

The other orchestral numbers were the unfinished symphony by Schubert and the C minor symphony by Beethoven, the selections indicating that Nikisch intends to continue the scheme of these concerts certainly at first in the well-known classic trend for which they have become chiefly famous. As for the cold Leipzig public, it was carried away almost and apparently against its own volition, more and more and from movement to movement, until at last, after the rousing reading of the fiery finale from Beethoven's most passionate symphony the house broke out in a perfect storm of applause, and Nikisch, the conquering hero, was recalled again and again.

These were the outward symptoms of the first Gewandhaus concert under Nikisch. The critical description of it I leave to the excellent and interesting pen of THE MUSICAL COURIER's new Leipzig correspondent, Mr. Alvin Kranich, of New York, pianist and composer.

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As for the first Berlin Bülow Philharmonic concert (which series I shall henceforth call Nikisch Philharmonics, in order to distinguish Mr. Wolff's cycle of ten concerts from the regular popular concerts of the Philharmonic Orchestra, which are given at the Philharmonie three times every week under Prof. Franz Mannstaedt's direction), I cabled and wrote that it proved a tremendous success. Manager Wolff was delighted beyond bounds, for he had begun very nearly to despair of ever finding a successor to the late Hans von Bülow who would take the latter's place of popularity with the Berlin cultured audience. All others, among them some of Germany's greatest conductors, Levi, Mottl, Schuch, Richard Strauss and a few others, had all failed to fascinate Berlin for any length of time. Now, however, the savior for these fine concerts has appeared, and to judge from last night's genuine outbursts of enthusiastic applause and the very nearly unanimous praise and approval in this morning's best papers, Nikisch bids fair to become as great a favorite in Berlin as he was in Boston. Be it so, for he deserves it. He is the first of all these conductors I have named, and I want to include Weingartner in the list, who conducts for his orchestra, and only for his orchestra, and not for the audience.

You all know Nikisch, and it would seem superfluous to enumerate once more his great qualities as a conductor for the readers of THE MUSICAL COURIER, the paper which was first and foremost in recognizing his superior merits and has upheld him ever since he went to Boston. Still, not having heard Nikisch for over three years, I was again taken prisoner and newly surprised by the freshness and spontaneity of his readings even of so old and familiar works as Beethoven's third Leonore and Wagner's Tannhäuser overture, which opened and closed last evening's concert program. You will hardly believe me when I say that the Tannhäuser overture absolutely electrified me, and so it did the entire audience. Still, there is not a note in it that I don't know by heart; at least I thought so until last night, and then I found out that I was mistaken. For



in the finale of the overture, in the great massive and fortissimo repetition of the Pilgrims' chorus, there is a horn part which forms a perfect second voice to the trombones that carry the melody. This horn part hitherto was always covered by the trombones and you could not hear it except in so far as it pertains to the general harmony of the structure. By doubling the horns Nikisch succeeded in bringing out this underlying tenor voice and the effect was so novel, beautiful and telling that the entire audience and even the critics caught on to it and it quickly became the subject of a general and most animated discussion. Nikisch, however, was applauded to the sky, and the audience was so carried away and enthusiastic that it enacted scenes of tumultuous and most uproarious recalls such as I have witnessed before only in the cases of a Patti or a Paderewski.

Between the two overtures were placed the Tchaikowsky fifth symphony in E minor and the Chopin piano concerto in the same key. The most gloomy, but also most intense and most masterly, of the Tchaikowsky symphonies, a work which I heard in New York under the composer's own direction and several times under the baton of divers other conductors, was a novelty for Berlin. I have mentioned several times the fact that the two most gifted composers of our day, Tchaikowsky and Dvorák, have been so far singularly neglected in Berlin's somewhat too conservative musical programs. These things are being changed, and the deep impression which the dead Russian's noble work made upon an audience entirely unused to music of such strongly marked national coloring and characteristics was all the more significant, as from a purely technical point of view the performance on the part of the Philharmonic Orchestra was anything but flawless. Nikisch's reading, however, was impressive in the extreme. For the first time also the daily press here (there are no musical papers worth mentioning) seem to recognize almost unanimously the great genius of Tchaikowsky. Even Tappert, who was not long ago a rabid anti-Tchaikowsky man, just as he is still a pronounced anti-Dvorákian, has given in and pronounces the work one of many and rare beauties.

The Chopin E minor concerto was performed by Josef Hofmann, who scored a very popular success. Endless applause followed his playing of the last movement, and so strong and persistent were the enthusiasts that they finally had to be hushed down by hisses. To me, having always championed Hofmann from the time he was little Josie, his playing of this concerto was more than a disappointment. I cannot say that it was not good or musical, but it was entirely too dry, too square cut, and too pedantic. Evidently Hofmann is everything but a Chopin player, for in this concerto he lacked the delicacy and finish of Joseffy and the poetry and grace of Paderewski—the only two men in the world who ever performed the now just a trifle antiquated Chopin E minor concerto entirely to my satisfaction. There is, moreover, no use denying the fact that the day of the Chopin piano concertos has gone by, and no amount of refurbishing the orchestration will hold them very long upon the modern concert program.

The new orchestration which Hofmann brought for his performance is one by Adam Muenchheimer, of Warsaw, and is evidently the work of an excellent and most cultured musician. He succeeds in investing Chopin's work with a considerable amount of the polyphonic element in which it is most painfully lacking in the original, but he quite overdoes the thing and consequently the score becomes overloaded. There are added, however, some very nice solo episodes for the various orchestral instruments, and of telling effect is also the sustaining of chords originally held only by the loud pedal of the piano by means of pianissimo chords given mostly to the woodwind. The much too long original introduction to the first movement is retained in its entirety, but is nicely reorchestrated. Hofmann used a superb Bechstein concert grand on this occasion.

The next concert will take place on October 28, and will include Goldmark's Sakuntala overture, Bach's prelude,

adagio and gavot for string orchestra in Bachrich's arrangement, and Brahms' D major symphony. Raimond von Zar-Muehlen will be the soloist. I am glad to notice that the concerts have "caught on" again, for a supplementary subscription for the next nine concerts is announced by Bote & Bock this morning. Among the large, cultivated and really attentive as well as most demonstrative audience the American colony was particularly and most advantageously noticeable.

This last remark applies also to the first chamber music soirée of the Joachim Quartet, which, as usual, took place at the Singakademie on Saturday night, and was very nearly sold out.

The composition of this most celebrated of the world's string quartets is this season changed, and let me add right here improved, through the substitution of Professor Halir as second violin in place of Professor Kruse, the latter being detained in Australia through the illness of his father. As Halir's tone is stronger than Kruse's, and he has more individuality than his predecessor, he rather co-ordinates than subordinates himself to his illustrious leader, and this circumstance, without in the least disturbing the harmonious ensemble, gives the second violin more of a voice than it had during the last season or two.

The Joachim organization gave for its opening night, as it usually does on this occasion, one quartet from each of the three great heroes of chamber music, Haydn, Mozart and Beethoven, and, in an ascending way, winding up with the great B flat string quartet, op. 130, by the Bonn master. Mozart was represented with the A major quartet, and this was the gem in the way of mellifluous interpretation. But Haydn's pretty G minor quartet was also well played, especially the slow movement in G minor, with its pathetic recitativo, which Joachim sang out most exquisitely on his violin, and which movement was the most applauded one of the evening.

Of the concerts which are now flooding the Berlin season and at least a couple of which I shall attend on evenings on which it can be done, I shall select only those for criticism in these columns which will prove of some special interest to Americans generally, or which through particular merit call for the attention of the readers of THE MUSICAL COURIER. With an account of the rest and greater multitude of more or less unimportant concerts which I have to listen to I shall not weary you in the future as I have done for the last three seasons.

From among this multitude the efforts of the young Russian violinist Alexander Petschnikoff, of St. Petersburg, loom up like those of a giant among pigmies. Although only twenty-two years of age he is already one of the finest violinists I ever heard in my life. His first concert in Bechstein Hall on Friday night held the audience spellbound, and even our Prime Minister, Prince Hohenlohe, who is one of the most musical men of the capital, did not leave the concert room until the last note had been played. Bach, especially the unaccompanied great and difficult works of that master, the chaconne and the E major suite, were the principal attractions and were played with a beauty of tone, purity of intonation and generally musical interpretation which were simply wonderful. Mr. Abell will tell you all about the technical perfection of the young Russian's performances, and I can content myself with saying that he has an immense future before him. He plays on Laub's celebrated and, without the shadow of a doubt, genuine Stradivarius fiddle, and he elicits from this glorious instrument a tone which for beauty and charm, as well as sonority, cannot be surpassed.

A concert fuller of good promises than actual musical realization was that of young Walter Meyrowitz in the Potsdamerstreet Concert Hall on Wednesday night of last week. The concert giver, who in piano playing is a pupil of Oscar Raif, appeared in the threefold capacity of pianist, composer and singer, and showed talent and ability in

each direction, albeit he is finished as yet in none. As his baritone voice is quite agreeable in quality but very feeble as to quantity, Mr. Meyrowitz would perhaps do well to drop singing at least for the present and for the public, but in the two other fields he is bound to achieve success if he persists in faithful study.

The bans for Eugend'Albert's marriage to Miss Hermione Fink, of the Weimar Court Opera, were published at Baden-Baden on the 3d inst., the very day of the pianist's divorce from Teresa Carreño. The marriage will take place on the 20th inst. Congratulations are in order to this his third matrimonial venture.

Emma Seebold, formerly a well-known operette singer, who is also well remembered in New York, is being educated for grand opera, following the example of Mmes. Offenly, Drucker, Kopka and some other former queens of the "light" operatic stage.

A telegram from Munich informs me of the success of that artistic couple Josef and Gisela Staudigl at a Museum concert there last night.

The rebuilt, redecorated and beautifully refurbished Royal Opera House will be reopened on the 22d inst. with a newly mounted performance of Beethoven's Fidelio.

Felix Weingartner, who conducted the festival concert of the tenth anniversary celebration of the Leipzig Liszt Society, has been nominated for honorary member of that organization.

Count Hochberg has been elected honorary member of the Allgemeiner Deutscher Musikerverbund, and an artistically furnished diploma was dedicated to the Royal Intendant by a deputation of members of the society.

A telegram from Dessau tells me of the success of Sinding's D minor symphony, performed there last night under Court Conductor Klughardt's baton, and likewise of the great applause that followed Franz Rummel's performances of the Schytte piano concerto and of a charming little suite for piano and string orchestra by Ole Olsen. The program was, as you see, an exclusively Scandinavian one.

Court Conductor Doppler celebrated the fiftieth anniversary of his conductorship at Stuttgart on the 26th ult.

Musikdirector Edward Mertke, composer and teacher of the piano at the conservatory, died at Cologne on the 25th ult. He was born in Russia and was sixty-two years of age.

Among the interesting musical personages I recently met, or who called at this office, was Miss Riza Eibenschultz, of Budapest, en route for New York, where she is engaged by Walter Damrosch. She sang for me the Ah mon fils aria from Le Prophète and showed a noble voice and great dramatic verve. Miss Marguerite Melville played for me some Chopin music in most promising style. The young lady has great talent for the piano and will make her mark some day. There were also Misses Frances C. Sherford and Marie Mildred Marsh, both of whom are studying with Professor Klindworth; Miss Carrie Bowes, from San Francisco, who is now studying with Prof. Martin Krause, of Leipzig; Christian Sinding, the composer; Franz Rummel, the pianist, who leaves here for Scandinavia, where he will concertize; Borodin, a young American tenor with a celebrated Russian name; Julius Gantzberg, another American tenor, and Edgar Munzinger, director of the Eichelberg Conservatory of Music at Berlin.

Last Saturday night Arthur Nikisch, in the best of health and spirits, celebrated the fortieth anniversary of his birthday. Among a small party of friends was

Yours truly, O. F.

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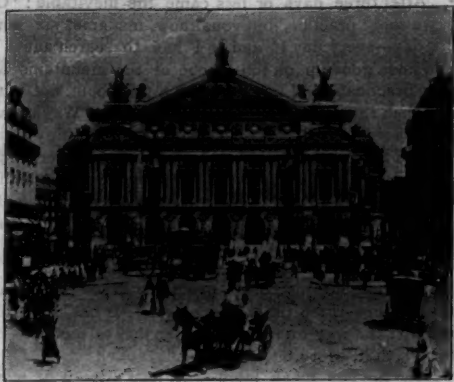
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PARIS, October 28, 1890.

Please note change of address indicated at the head of this letter. Hereafter all communications intended for this department should be addressed there.

#### NOW THE MUSIC BEGINS.

Music in the best sense does not require novelty; nay, the older it is and the more we are accustomed to it the greater its effect.—Goethe.

**A** KING, a Beethoven symphony, a Sarasate and a Fête des Capulets were not sufficient distractions at the Colonne concert réouverture on Sunday to blind French attention to the audacity of the popular *chef d'orchestre* in offering an unpublished work of a modern French writer to their attention.

"Audacity" is the only word to apply to such a flying in the face of recent musical fashion; all the more so that this is but an earnest of what is to come, as the intention is to present a modern national musical thought at each concert of the ensuing season.

A Faun's Afternoon was certainly *fin de siècle* enough as a title. As a wit remarked, the next would, no doubt, be *The Five o'Clock Tea of a Nymph*! N'importe, if, as Del-sarte holds, that "Art is the making visible the invisible"; as well this for art as *The Tail of a Sphinx*, *The Wardrobe of Eve*, or any other equally ancient and invisible topic.

At any rate, welcome anything that offers a thread of suggestion as to the possible intent of a musical story. It is all very well to sit down on the comfortable but illusive theory of "musical intuition," "subtlety of comprehension," "infallibility of imagination," but when all is said and done that sort of thing is tout ce que, il y a de plus hypocritique. Of course anyone can tell whether a composition is warlike or funeral, pastoral or passionate, but in story music in itself does not express, as does writing or painting. A chromatic tone may indicate the wail of a dying child or the discomfort of a victim of mal de mer; a crash of instruments may represent the rending asunder of mountains, or the coming together of lovers, and no unrich musician dares stake money on the decision of the composer as to which. When he says he does he either prevaricates or deceives himself. And when the composer has been dead and buried a century or two, the case is still more hopelessly hopeless.

When then one sits under a concerto in "la mineur," "ut majeur," "fa dièse" or "mi bémol," the visions conjured up must necessarily be wholly individual, subject to mood, souvenir, temperament and training, variable and unsound as a weathercock, so far as accuracy of conception is concerned. A good proof of this, and a very supplemental amusing performance, would be a collection of the individual visions of the sticklers for unnamed subjects after renditions of them.

Such people must fall back upon following the skeleton of mechanism in creation, the shape, the size, the mathematics, the scaffolding of construction, for their pleasure. It no doubt tickles their vanity to be able to do this, because it is an extremely difficult thing to do, and means many

hours of painful study and more or less brains besides. A better order of person goes back of this to the marvel of genius which created the construction and says humbly:

"If it has been so difficult for me to simply follow this, how colossal must have been the brain which created the marvel out of darkness!" His lesser soul bows before the mightier, and that is his vision.

But in either case the examination of the frame of a partridge on a dish after dinner is far from the taste of the juicy, succulent cushions of flesh during the feast.

Do not say here, "A knowledge of the framework does not interfere with the taste of the flesh." That is another side of this subject. I am only speaking of the value of suggestion as an aid to material conception, that is all, here.

Music is no frame, no skeleton. It is not science nor mathematics, although it cannot exist without them. It was never meant to tickle vanity, to please sound builders, or even to produce objective hero worship. It is different from every other dead thing. Music is made to smash the soul into atoms on the hearing and then bring the pieces together into a nobler symmetry, a grander strength, a purer philosophy, as in the case of a Beethoven, or to drag down to a lower plane of enervation and weakness, as in the case of many writers who are not Beethovens.

In either case it would hurt neither vanity, worship, emotion nor composer to have some hint attached to the wordless symphony indicating its tenor.

So, then, in the case of the entertaining Faun; by the title alone one has the imagination placed to a certain extent. One could go back to the age of Fauns, their character and customs and costumes, their pipes and hoofs and their diabolic insouciance. One could even take a wandering fancy to the Luxembourg Gardens, and see one of them slip off his pedestal and engage in frivolity on both feet. If all came to all, one could go to the poem of Stéphane Mallarmé and read the pictorial environment.

Until we are more clairvoyant, then, let us have titles, ever so vague hints, outlines of harmonic topography—and honesty.

M. Claude Debussy, composer of the work in question, is unknown so far as the great public is concerned. His style, like all the moderns, is searching, curious, original and intense in its way. He follows the poems of Baudelaire, Verlaine and that stamp, and has written a string quartet, "pas mal," they say. The work itself was a curious fantasia, full of unprecise harmonies and fleeting phrases, of violins and harps and pastoral flutes, hautbois and mysterious horns; but there certainly could have been much more made of the pipe feature under the circumstances. There was a large and unimproved opportunity for some beautiful pastoral melodies. But, then, melody is not the fashion, of course.

Other features of the concert were a *Symphonie Espagnole*, by Lalo, a Guirand caprice, and a Spanish dance, under the inimitable bow of Sarasate. I say "inimitable" advisedly, for, though other people play differently, no other human being ever possessed his peculiar qualities. Whatever put it into his head to make a specialty of that exquisite *finesse* that is his characteristic, and how had he the courage to adhere to it in the face of the row over "big bowing," "dramatic style," "broad interpretation," &c. He is a living lesson to imitators not to imitate. Would to heaven that singers would learn from him, and instead of working to force an unnatural vocal howl would work to raise to the highest perfection of refinement the real voice with which, as with the color of their eyes and the shape of their teeth, they are endowed.

The Paris street cries are the most demoniacal, unnatural and irritating sounds that ever assailed human ears. The reason is that lacking carrying power, vibration, virility in their vocal organs, they substitute an unearthly open howl that seems to come from the hips instead of the throats, and incites a feeling of murder in those who are forced to hear it.

It is exactly this way with singers who have mistaken ideas about "big voice." Patti knew better.

Mme. Berthe Marx Goldschmidt played exquisitely a Saint-Saëns concerto, a *Mélodie Russe* by Liszt, and a presto by Scarlatti. The generous reception she received was testimony of the appreciation in which this artist is held in Paris, but none of the selections did justice to her talents. Mr. Goldschmidt, who has been for sixteen years Sarasate's accompanist, played with him the beautiful Spanish dance, which aroused the house to frantic enthusiasm. Mr. Colonne had a regular ovation, being recalled many times, cheered and bravoed to no end. He deserves all he gets.

Preparations are going forward actively for the Sunday concerts at the Opéra, to commence November 17 or 24. As already stated, these concerts are organized expressly for the benefit of modern French composition. In addition to the opportunity given to young writers to show what they can do, works of the best French masters, ancient and modern, will be played by way of instruction. There are to be five programs and ten concerts. Paul Vidal, Marty and the writers who wish to do so will be the conductors.

Following is the official program of the first concert:

Part 1.—1, *Ouverture du Corsaire*, H. Berlioz; 2, *la Chasse fantastique* (Saint Julien l'Hospitalier), Camille Erlanger, Julien, M. Dupeyron; a voice, Mme. Corot; chorus; 3, *Prélude (Redemption)*, César Franck; 4, second tableau, *Alceste*, Gluck; *Alceste*, Mme. Rosa Caron; High Priest, M. Delmas; Oracle, M. Douaillier.

Part 2.—5, *Ancient dances*, Mmes. Mauri, Subre, Laus, &c., in costumes of the period.

6, *Sarabande*, Philomèle (Lacoste); 7, *Pavane* (Belle qui tiens ma vie), chorus (X.); 8, *Musette et Tambourin*, les Festes d'Hébé (Rameau); 9, *Gavotte du Ballet du Roi* (Lulli); 10, *Menuet en ré* (Händel).

Part 3.—11, *Vision et Bacchanale d'Herculanum* (Félicien David); Lilia, Mme. Corot; Hélios, Affre; Santan, Delmas; chorus; 12, third scene of Act 3, *Fervaal* (Vincent d'Indy); *Fervaal*, Affre; chorus; 13, *Judex* (Mors et Vita) (Ch. Gounod), chorus.

Mlle. Grandjean, a French singer, has had such success in the Opéra Comique work that she has been engaged for three years by the Grand Opéra management. God knows, the vocal condition of both academies needs reinforcement! No one who heard *Elisabeth* in Tannhäuser the other night could possibly blame the poor man for flying from her to *Venus*, although even then it was a case of the lesser of two evils.

M. Raoul Pugno leaves Paris this evening for England to make a tournée in Her Majesty's dominions. He first goes directly to Balmoral, where he has been invited to play before Queen Victoria. That's right, Mr. Pugno; now do not stop until you have crossed the Atlantic and proved to Americans that there is a piano art worth the name in France. If anyone in France can do it, Mr. Pugno is the one—so far as natural abilities go. He has precisely that dramatic glory in his playing which so many claim that the French lack.

A new grand opera, by M. Edmond Haraucourt, *Circé*, music by Hillemacher, comes to test its power before the public.

In the play *Duguesclin* being presented at the Porte Saint-Martin the *musique en scène* and the plain chant sung during the ceremony of anointing Charles V., written by M. Pugno, are among the most attractive features.

Te Deums were chanted in the Cathedral of Notre Dame and many other churches on Sunday thanking God for the happy results in Madagascar.

The success is announced of a new French opera, *Zaire*, at Stuttgart. The opera is from the pen of M. De la Nux, a well-known teacher of singing here. The occasion was the birthday of the Queen of Württemberg, and the audience was punctuated with royalty, if that is any aid to success. The happy composer was summoned to the royal box, and received the congratulations of their majesties.

The King of Portugal attended the Colonne concert on Sunday. The Châtelet was draped in French and Portuguese colors, and the King was respectfully saluted.

The same evening that *Zaire* was played at Stuttgart

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Carmen was played at Munich, Le Prophète at Darmstadt, William Tell (the French one) at Karlsruhe, La Muette de Portici at Mannheim, Les Huguenots at Frankfurt and Fra Diavolo at Augsburg. So if Germany is played in France France is played in Germany. Thank God there are no Art governments!

In discussion of the Governmental allowance to the French Narine this week the question of allowing each admiral a special band was warmly treated. Happily the spirit of St. Cécile triumphed over that of St. Economy, and the naval musicians remain undisturbed.

Bruneau says he has the greatest desire to inaugurate prose writing for music, and that perhaps his great luck in being collaborator with such writers as Zola and Mendès is all that prevents his making efforts in this line. Nothing, he says, is more horribly difficult than making music to poor verse. It is not only the words which annoy but the phrases which interfere with the phrasing.

Voilà le fin de rhythm! Prose and music! Much of it is prosy enough now. A good big half of music goes out with rhythm, did musicians but know it. Moreover, the lack of rhythm in the phrases pervades composition form itself. The miserable hollows and anti-climaxes which fatigue so and let go the attention testify to this. There is the same difference between it and rhythmical music as between the jerky sentences of a reporter on a third-rate newspaper and the eloquent pulsations of an Ingersoll oration or an Emerson essay.

By rhythmic music is not meant dance music. There is not an unrhymic strain in Beethoven.

At the inauguration of the Emile Augier monument on Thursday the address delivered was by Gounod. That is to say, the dead musician had prepared the discourse for this occasion before his death, and M. Gérôme, who was appointed to the unfulfilled duty, read the address.

La Navarraise was played in three European capitals the same evening this month—at Paris by Calvé, Brussels by Leblanc, Vienna by Mme. Renard. What is more to the point, it was a success at each place. And still the feeble and disappointed take up the discussion as to whether success like that is success. They find this new school, Cavaleria-Navarraise, "unscientific," "inartistic," because of having one spirited act instead of five sleepy ones. They cannot see how anything can be different from what has been and yet be all right. Year after year, season after season, they are obliged to see that "school" is based on "success," not "success" on "school," and that the only reason why things become traditional is because they are successful. Yet every time every new success has to fight its way through their grumbling and mutterings.

For the first time in the history of Japan women are now allowed to appear upon the stage. The Empress is at the head of the movement. Ancient and modern works are being translated and studied and great movement is going on. Wait till they commence having yum-yum prima donnas and mogul professors; they will rue the day.

M. Eugène d'Harcourt, the young nobleman who has made such a determined stand for musical progress in Paris and has succeeded so well in the effort, announces the new series of concerts to commence November 8, Sunday, and last through March. He makes a feature this year of pure symphonic music, giving two symphonies each concert one classic, the other modern, at commencement and close. The word "eclectic" associated with his concerts, gives an idea of the rest of the work. An additional feature will be a solo, instrumental or vocal, at each concert.

To add to the popularity of the work, M. d'Harcourt has placed the prices of seats within the reach of all. There is no reason why his "Concerts Éclectiques Populaires" should not be a means of grace in the musical world.

Now, if somebody only would arrange a program of music that did not take place between 3 and 4 Sunday afternoon!

A big hall has been arranged at the Opéra for the special use of choruses in rehearsals. Choral work is becoming

more and more a feature of all concerts, indeed of all music.

*La Musique à Paris*, by Gustave Robert, is the title of a new book published by Fischbacher, Paris. An original, rather a philosophical, discussion on the Sens de la Musique forms the preface, of which I will write more later. The book consists of the programs of the different orchestral concerts at Paris during the past season, with a résumé of the musical criticism upon them. The book is rich in thought and suggestion, a little library in itself in the line of musical progress.

With real regret I record the death of Mr. Samuel David, director of the music of the Jewish temples in Paris. Besides being a trained and faithful musician, a composer of note, a director who was energetic, progressive and untiring, he was a sterling friend, a gentleman and a modest and searching child in the musical family. His place will not be easy to fill. Details of his life and work may be found in *THE MUSICAL COURIER* of January 30 this year.

The concerts of the Chanteurs de St. Gervais will commence in December, Mr. Chas. Bordes the director and life. One of the first will doubtless present *The Passion* According to St. John.

#### AMERICANS ABROAD.

Mr. Kniese, the Bayreuth director, has just left Paris, where he has been putting final touches on the preparation of Nordica's *Isolde*.

I only wish that the whole student world could have been mice in the walls to hear this Maine girl tell some of the things she considers necessary to artistic success, and some of the sacrifices she has been obliged to make to reach what she has of it.

I wish this whole Paris contingent had been in the room to see her when the idea was suggested, so dear to their hearts, that acting should be left to the impulse of the moment, to "make up as they go along." So near as anything so sweet and amiable and lovable as this singer could become indignant, Nordica was indignant at the thought of this absurd theory getting possession of art students. Her eyes blazed, her cheeks flushed, her pretty hands worked nervously, and her soft voice had a thrill in it as she exclaimed:

"The idea of painting character in personality by chance, by impulse at the moment! Why, look, there are the story, the history, the personality, language, music, words, costume, the other actors, stage business, dramatic spirit, nerve control, all claiming attention at one instant, with a formidable sea of minds, variable and sensitive, sitting before you to make or mar your artistic life according to the slightest breath of power or weakness on your part; this with four or five actor minds all depending upon you, a manager argus-eyed in the wings, and the great orchestra surging and leaping up toward you like a beast of prey to devour you if weak, to caress, befriend and sustain you if your magnetism is sufficient—impulse—think for a moment of leaving this all to chance!

"Why, in preparing *Elsa* in Bayreuth, which was ultra-important, as it was not a representation but a creation of the rôle, Madame Wagner went over every single word of that poem with me. Every word, every chord, every phrase, every thought, has a gesture, a movement, an illustration accompanying it. All must be learned, remembered, reflected upon and done. That is what makes dramatic effect. That work occupied the entire forenoons for several months. The afternoons were given to the music in exactly the same manner, and evenings to the study of the new language, which was a sealed book to me at the beginning of the year.

"For *Isolde* I had first the word of the director that I was about to enter upon a study just ten times as difficult as the other. One of the first difficulties was to find a place where I would be allowed to study it. I went into Switzerland, thinking to be alone with the mountains, but was literally chased from house to house. Everyone promised blandly, 'Oh, yes, certainly practice; here you are quiet, &c. But they did not know Wagner, they did not know

me. After three days or less came the inevitable: 'Oh, yes, we said 'practice,' but you know, madame, six hours every day—every day!' and so I had to search anew. I would have gone up on top of one of the mountains had it been practicable. I finally found a tiny room, not much larger than the piano, and there poor Madame Wagner and her director had to seek me up several flights of tiny stairs, and there I worked six hours a day all last summer, thinking nothing of riding, driving, coaching parties, sailing excursions—nothing but *Isolde*. You may imagine what it cost me at times. But it is the one way, the only way. It has to be done just that way or you do not arrive, you go down with the great herd. In Italy, where I studied for a year, I went out just three evenings to see the operas I was studying—three times in one year! It has to be done that way; the way an avaricious man makes money. But art is worth it, every bit, and more."

"How do you mean more—the love life—is it worth that—need it cost that?"

Although the fair singer is to be married next year, and her handsome lover sat within a few feet of her at the time, she did not change a shade of expression as she asked, quietly: "Why should it? Why should art be renounced for marriage? How could it be?" adding, as doubtless she felt it more easy to ask than answer the questions, "It all depends on the contracting parties," and the handsome lover smiled reassuringly.

It appears that study life alone is not all the occupation of the prima donna, even when it lasts six hours daily with masters like Mme. Wagner and M. Kniese. Leisure moments are filled thus:

"The man from Worth is here with the samples for madame." "The wigs have come for madame to select." "Can madame come at 4 o'clock to try on the third costume?" "Madame's shoes have come." "The goods have come from Germany." "The Countess Telle et Telle wishes to know if madame will not kindly sing the last act of *Les Huguenots* for the Charity Bazar to-morrow afternoon." "Monsieur X is here with a requiem he has composed and wishes to go over the manuscript with madame, so that she may sing it for him in America and thus win him fame and fortune;" and "Madame has promised to pose for her photographs," &c.

Meantime madame must eat, madame must sleep, and madame must guard her precious health and looks, for upon them all the rest depend.

So, dear girls, when you go to the Metropolitan Opera House this winter and see Nordica, suave and tranquil, receiving adulation and flowers, perhaps, while you have spent the day dully, monotonously, perhaps painfully, reflect well upon all this before deciding:

"I will be a prima donna! I will have flowers and dresses and adulation! I go abroad to-morrow!"

That's just exactly as if a tramp passing by an elegant, brilliant home on Christmas night should decide immediately:

"Well, now, it's settled. I will get just such a house as that! I will have just such carriages and grand friends and lights! I will give just such parties!" But he does not, poor soul!

Mlle. Myra Heller is here in Paris; Miss Pauline Joran is in Milan; Plançon is here; Miss Lucille Hill is still here; Jean and Edouard de Reszké come to-morrow. Mme. Eames is still in Italy. Poor Tamagno sick—"cardiac affection"—whatever that is. Mlle. Richards was married yesterday with great éclat at the American Church to M. Jusserand, officer of Affaires Étrangères here.

Mr. Sebastian Schlesinger, with his daughter, has come to settle in Paris definitely. They are beautifully established on the upper Boulevard Malesherbes. Their home is an object of art in itself. Mr. Schlesinger is busy writing music; his daughter is studying languages and song. Their successful recital concert at Dinard has been already spoken of. They give another this month in Berlin. Miss Schlesinger is studying with Marchesi.

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greatest complaint this opening is that all her "beginners" are not beginners. They have all sung more or less and all have to be more or less undone. She would rather teach the poorest voice from the commencement than to repair and correct an advanced one.

Of M. Sbriglia's pupils at present in the city are Mlle. Grosse, engaged at the Opéra Comique; a baritone engaged for Lyons; Mme. Brazzi, on the Boulevard Haussmann, preparing for an engagement at Lyons and for London in April; M. Dôme, a good tenor, is to make his début in grand opera here this season in Lohengrin, and is to be married to a charming American singer next year; Mlle. Phoebe Strakosch, dramatic soprano, is to sing with Patti at Nice; Paul Arthur, baritone; Miss Helen Driver, of Chicago, a rich amateur, and Mr. Whitehead, from Boston; also Nordica, who, I believe, took some lessons of him.

In Mr. Juliani's class this year is a Mr. Cyril Dwight Edwards Clarke, of Memphis, Tenn., later of Toronto, Canada, who has a tenor voice such as one seldom hears. It is worth the highest enthusiasm and best training, and, other things being equal, will make him famous. He is poetic and dramatic besides. What he needs most is money to secure a profound training. Providence send it to him! Providence does those things sometimes.

There is also a Mr. Anderson, highly endowed in many ways; a Mr. Frank, of Vienna, and a large, handsome Frenchman, whose name I forget, who will each surely do something worth while. And they all swear by Juliani. The Misses Garrigues and Stelle stay with him another year.

M. Bouhy, Mme. Roger Miclos, M. Bertin, M. Jancey, Mme. Laborde, Mme. Richards, Mme. de la Grange have all recommenced and are busy at work. More about them and others later.

Marsick and Mme. Marsick left for America Saturday. I bespeak for them a hearty welcome in America. Mr. Bagby passed through Paris on his way to London. Miss Sandmeyer and Miss Mason have returned from Switzerland and are at the charming home of Mme. Chatel, 123 Avenue Wagram. Here they are cared for as if in their own homes and hear nothing spoken but French. Miss Rondebush sang, at a concert at the Palais d'Industrie yesterday, an air from Oberon, with orchestra. Mlle. Nuola was out riding on the Bois with the Infanta Eulalie yesterday.

#### LAS MIETTES.

Two stars fall out of the Parisian sky this week—Calvé and Lola Beeth.

"And grandmother, grandmother, where do all the stars go to when they go?"

"To America, to America, my dear, where they would all go if they could, and when they can't go they say it is because they would not."

Massenet, returning from Austria and Belgium, stopped in Paris for two days and left immediately for Lyons to rehearse *Le Cid*. Yet he has just finished two operas in the meantime.

It seems that Wagner wrote but three songs to French words: *Dors mon Enfant* and *l'Attente* by Victor Hugo, and *Mignonne* by Ronsard. On the back of one of the city papers this morning is printed the latter, bearing the date of 1869, and the following anecdote, due to Durand, the publisher. It seems that owing to the slender popularity of the composer in France at that time it was proposed that the song should be dedicated to a certain Baroness de Caters, daughter of Lablache, who, being a society singer, would bring the song into repute through the newspapers.

Wagner replied in two lines that he was not depending on anything for help, neither salons nor newspapers; a letter which spoke volumes of philosophy.

FANNIE EDGAR THOMAS.

**Verdier.**—M. Verdier, director of the theatre of Tournai, was lately run over by a railroad train at Tournai and killed.

### Mme. Guthrie-Moyer.

It is a pleasure to present to the readers of this paper on its first page this week an admirable likeness taken from a recent photograph of Mme. Francesca Guthrie-Moyer, one of America's representative prima donna sopranos.

Mme. Guthrie-Moyer takes her name from her native city, San Francisco. She is the great-granddaughter of Capt. Joshua Whitney, of Revolutionary fame, a fact entitling her to membership in the societies of Daughters of the American Revolution and Colonial Dames. Her studies were completed under the greatest masters, mainly in Paris, Milan and Berlin, and she speaks fluently Italian, French, German and Spanish.

Her great natural ability and magnificent voice have made her what she is—one of the leading and most reliable dramatic sopranos of her time. The *Milwaukee Daily Sentinel* of September 27 says: "It was gratifying to listen again to Mme. Guthrie-Moyer, about whose name are entwined so many memories of grand opera—English, French, German and Italian—in which her superb performances were among the best ever witnessed in Milwaukee."

"Mme. Guthrie-Moyer is one of the most satisfying singers in the concert room as well as on the lyric stage. Her long experience as an opera singer, a field in which she has gained enviable distinction, has given her that ease and assurance—that routine—which so few concert singers possess. Gifted with a voice of great volume and power, of wide range and rather unusual flexibility, she sings the dramatic music of Wagner's operas with the same success as the florid arias and cavatinas of the Italian composers. The music of *Elizabeth* in Tannhäuser and that of *Senta* in *The Flying Dutchman* is sung with all the fervor and dramatic intensity of the German school, to which is added the elegance of the Italian. Something which is found in Lilli Lehmann, in the *De Reszkés* and in some of the great French singers like Lasalle and Maurel. Last night she sang the grand air *Dich Theure Halle*, from Wagner's Tannhäuser, and another from Gounod's *Queen of Sheba*, with several encores in response to the usual recalls and floral offerings."

This artist was heard last season in 180 concerts, embracing every large American and Canadian city from Montreal and Portland, Me., to San Antonio, Tex., with signal success.

In New York, Brooklyn, Boston, Philadelphia, Cincinnati, Chicago, &c., each, she appeared in four or five concerts. Her season began with the Artists' Night concert at the Worcester Music Festival, September 27, 1894, where as leading soloist she was specially engaged with Herr Schatt to interpret the difficult Wagner music dramas, and she achieved a genuine triumph. Then followed in quick succession important engagements with symphony orchestras and musical societies East and West, a continental tour with Sousa's famous band, and last June she was accorded a magnificent reception as principal soloist at the Binghamton, N. Y., Music Festival.

Last spring Mme. Guthrie-Moyer organized her own company and gave a series of twenty Wagnerian concerts. The favorable issue of this venture, both financially and artistically, induced Mme. Guthrie-Moyer to organize her own grand operatic concert company, which commenced the season's work at the Academy of Music in Milwaukee on September 26, and has just completed a tour of twenty-five Northwestern cities, meeting everywhere with remarkable success. This fine organization, including in its personnel Mme. Guthrie-Moyer, soprano; Henry F. Stow, tenor; Signor Svedelius, basso; Miss Fanny Losey, violinist and Herr J. Erich Schmaal pianist, is now visiting the principal cities east of Chicago, and later will visit the Southern States, with flattering offers from Mexico and the Pacific Coast for January and February.

The large repertoire and superior musicianship of these artists enable them to present matchless programs, including trios, duos and solos from *Faust*, *Lohengrin*, *Romeo*

and *Juliet*, *Tannhäuser*, *Carmen*, *Les Huguenots*, *Cavalleria Rusticana*, &c., given in costume with telling climax and scenic effect.

### A Reply to Dr. Cole.

Editors *The Musical Courier*:

BEING a regular reader of *THE MUSICAL COURIER*

I have seen an article by Dr. E. H. Cole, in which he makes several statements in regard to what lines should be and should not be followed in the teaching of singing, one of which in particular I desire to comment on.

It may appear presumptuous that a person but little known in the musical world should criticize anything coming from a musician of Dr. Cole's standing, but I hope that three years of instruction from Mme. Marchesi and one year from Sbriglia, together with succeeding years of study, will be a sufficient excuse.

No one can take exception to the climatic influences upon voices, noted by Dr. Cole, nor to the fact that perfect care of one's self and a proper mode of living are essential to the best welfare of the voice.

Dr. Cole, however, seems to complain that too many teachers "constantly harp on breathing." If one teaches what I believe to be the proper method, and is obliged to constantly harp on breathing, it is only because of the pupil's incapacity to grasp one of the fundamental principles of singing, namely, proper breathing.

A conclusive reply to Dr. Cole's advice to breathe naturally would be to induce him to so breathe, and sing. Should he do so, what would be the result? As the volume of sound is increased, the amount of breath given out must accordingly be increased. Any enlarging of the volume of breath, causing a sound greater than the normal speaking tone, is necessarily the result of different breathing from the natural. A person shouting, for instance, breathes differently than one speaking.

Every singer knows that upon the proper control of the breath depends in a great measure her art. When she trills, executes a run, sings *pianissimo* or sustains a tone she does it by being master of her breath, and she always holds a supply in reserve, which is not the case naturally. Numberless points in singing which are credited to the singer's consummate art are merely "tricks of the breath."

Not only must the lungs act as a reservoir and the flow of air from them be perfectly controlled, but this flow must be guided correctly and accurately to the hard palate back of the teeth. Unless this is done the tone is muffled or throaty, and consequently has no roundness, ring or carrying power. If the breath strikes the throat or the soft palate, the tones are unmusical and the throat becomes irritated.

It is impossible to have the tones placed as they should be unless the breath is controlled and guided as above indicated. I have seen a few singers most of whose tones were placed correctly by nature, but the majority of voices are not.

Assume the improbable, namely, that a person's tones are *all* perfectly placed by nature. She or he cannot sing anything but the simplest "tunes" while breathing naturally, and those even as they should be sung. Phrasing, that most important part of perfect singing, cannot be accomplished successfully except by a mastery of the breath.

If a woman's voice is throaty or breathy, and she continues to breathe naturally, reaching the volume of tone desired by forcing the breath, she will never sing.

If she controls her breath so as to produce perfect tones, musically, and lacks an emotional and sympathetic nature, she will never sing in the true meaning of the word.

If she is blessed with such a nature, and has learned the mastery of the breath, she will find as she sings that her breath is controlled without an effort by her emotions and sympathies, producing what all will recognize as truest song, God's highest gift.

Is it any wonder, then, that teachers who are competent harp on breathing when it is necessary?

LILIAN FITZHUGH CROSS.

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STEGLITZER STRASSE, 30-31, BERLIN, W., October 18, 1896.

**T**HE violin as a solo instrument shows no signs of diminishing in popular favor in Berlin. On the contrary, there are strong indications that it will play a more important rôle than ever in the concert world this season. The number of violinists booked already to appear is surprisingly large even for this great musical metropolis.

Of course our own local artists, Halir, Joachim, Zajic, Gregorowitch, Witke, Wirth, Hollaender, Olk, Waldemar-Meyer, Felix Meyer and others of less reputation, will be repeatedly heard. Then we are to have many giants from abroad, such as Sarasate, Burmeister, Thomson, Rivarde, Nachts &c. Moreover, there will be a veritable deluge of débutants. The number of chamber music concerts also promises to be unusually large. A new string quartet, the Hollaender, has been formed. The great Joachim and Halir quartets are to give their usual number of evenings. The Zajic and Wirth trios have announced a series of concerts, and there will be plenty of visiting string organizations, so that lovers of ensemble playing will have no cause to complain.

The first soloist of the season was Jascha Sussmann, a prodigy, who appeared in the Singakademie on the 4th. The boy looked about ten years old on the stage, but he is probably considerably older. His appearance was untimely and ill advised. His talent is great, and with about five years of hard study under the right master he will develop into an admirable violinist. But this is all that can be said in praise of him. His playing is crude and at times quite amateurish. His tone is very weak and his conception characterless, though he cannot be blamed for that, as individual conception cannot be expected in one so young. His selections were Mozart's D major concerto, the Othello fantasia, by Ernst, and the Mendelssohn concerto. The first of these works was in some respects well played, but the other two were in every way beyond his grasp. Not even his remarkable left hand facility compensated for his many shortcomings.

If the boy had played in a small hall with piano, and had essayed such works as the Vjotti twenty-second concerto and the Tartini G minor sonata, he would have been far more satisfactory. He had not even strength to turn the pegs of his violin, and yet he performed in the Singakademie with full orchestra.

I understand that he is to study under Joachim at the Hochschule from now on, so his eventual success is assured; for his talent, as I stated above, is of a high order, and Joachim does not encourage premature public performances.

On Monday, the 7th, another new violinist, Paul Meyer, of Frankfort, gave a concert in the Singakademie with the Philharmonic Orchestra, under the direction of Professor Mannstaedt. His program was as follows:

Concerto No. 23, in A minor..... Viotti  
Ein Albumblatt..... Wagner  
Scène de la Czarra, Hyre Kati..... Hubay  
Concerto No. 1, in D major..... Paganini

Meyer studied principally, I believe, with Hugo Heermann, though he had some lessons with Joachim. He has a good technic, which he displayed to advantage in the Paganini concerto. His playing is thoroughly respectable and legitimate. But there is nothing about it to command attention and respect, nothing characteristic. He plays like so many others—well, but not very interestingly. He does not warm you up. His right arm is rather stiff and his tone somewhat dry and colorless. His violin is said to be a Maggini. It is evidently not one of that maker's best instruments; although in the upper positions the tone was brilliant it sounded weak and uneven in the lower, and the E string squeaked and fied throughout the evening.

On Sunday, the 6th, was given the first of the popular Philharmonic concerts, which take place three times weekly throughout the season, under Professor Mannstaedt's direction. A long, interesting and varied program was rendered before a full house. There have been numerous changes in the personnel of the orchestra, chiefly among the strings. The soloists were Otto Müller, harpist, who played exceedingly well a fantasia by T. Thomas, and Simon van Benge, 'cellist, who performed the Servais fantasia, O Cara Memoria. Benge is an excellent musician. He has a fine tone and he plays with taste and finish. He is the first 'cellist of the orchestra.

Servais' compositions for 'cello cannot be classed among the great works of art. Yet they deserve respect, for they have done a great deal toward furthering the instrument. Servais worked for the 'cello much as Paganini did for the violin, though in a lesser degree.

A great and brilliant concert was given on the 10th at the Philharmonie by Prof. Carl Schroeder, assisted by Erika Wedekind, of Dresden, and Prof. Carl Halir.

The program was as follows:

Leonore Overture No. 3..... Beethoven  
Violin concerto, op. 35..... Tchaikowsky  
Professor Halir.  
Aria, Auf starkem Pittige, &c., from the Creation..... Haydn  
Fräulein Wedekind.  
Bilder aus der Märchenwelt..... Victor Hausmann  
(For full orchestra.)  
Introduction et Ronde Capriccioso..... Saint-Saëns  
Professor Halir.  
Lieder, with piano accompaniment—  
Tetst est er hinaus in dei weite Welt..... Riedel  
Untreu..... Cornelius  
Die Nachtigall..... Alabieff  
Vorspiel, Die Meistersinger..... Wagner

Professor Schroeder proved himself a conductor of marked ability and large experience. He gave a masterly performance of the overture, conducting it from memory, and in the Hausmann composition, which is a very clever and interesting piece of program music, he brought out the characteristic features in a manner that bespoke a keen, musicianly insight into the work. The solo numbers, too, he directed with discrimination and good taste.

Fräulein Wedekind made her Berlin début on this occasion. She is a member of the Dresden Royal Opera, and has won considerable distinction both in opera and concert. She had been heralded by very strong press notices, so expectations were high. Perhaps it was on this account that some were disappointed in her. Her voice did not seem to me so very sympathetic, but her art is undeniably great. Her crescendos and diminuendos on long sustained notes were remarkable for volume and clearness. She was favorably received and once encored.

Fräulein Wedekind's light was dimmed by the presence of that great and brilliant star, Carl Halir. His performance of the Tchaikowsky concerto was grand and monu-

mental. I have never heard any violinist—not even Auer—make so much of that wonderful first movement. Such a broad and noble conception! Such pathos, and such a grand and sweeping mastery! When Halir began that theme it was as if the soul of the great dead Russian composer was alive and throbbing in the violin, imploring, supplicating to the muse.

I shall never forget the impression Halir's playing of that first movement made on me. It was so powerful, so commanding; it seemed as though the artist had suddenly grown immeasurably in stature. He was rewarded with a storm of applause. The canzonetta was sweetly and touchingly played, and the Saint-Saëns number most applauded of all; but the first movement of the concerto was incomparably the greatest performance of the evening.

On the same evening the new Hollaender Quartet, composed of Hollaender, first violin; Nicking, second violin; Bandler, viola, and Schratzenholz 'cello, gave its first soirée to a large audience in Bechstein Hall. They played Beethoven's E flat major quartet, op. 74; a quartet in C minor for piano, violin, viola and 'cello, by Prof. Friedrich Gernsheim, in which the composer performed the piano part, and the Schubert G major quartet, op. 161. I heard only the scherzo and finale of the last named work. I would not like to judge of the playing of the artists until I have heard them to better advantage. I could see, however, that Prof. Hollaender excels in chamber music playing, and that the ensemble, considering the short time that they have practiced together, was very good.

The following evening I heard in Bechstein Hall a young violinist of extraordinary talent and attainments. This was Alexander Petschnikoff, off St. Petersburg. His playing, compared with that of such violinists as Meyer and Lussmann, is like champagne compared with water. He is a second Wieniawski! He has in full measure that Russian fire and passion that sways and moves an audience with irresistible power. This and a very strong, marked individual conception are Petschnikoff's two chief characteristics, and they are such powerful characteristics that one is at once carried away by them and made oblivious to all else. But when we come to look for other features, to analyze the young giant's playing in full, we find him not wanting in other respects.

His technic is big and commanding. It is a technic fully equal to playing with ease everything in violin literature. His tone is fine and penetrating. His bowing, while it would not meet with the approbation of the best masters of German schools, because he holds the elbow very high, and because he has not the free, supple wrist movement independent of the forearm movement, is clean cut and effective. It is not graceful, but it is telling, and that is after all the main thing. He trills equally well with the second and third fingers. He plays a glorious instrument, the Stradivarius that formerly belonged to the great Ferdinand Laub. The following was his program:

Concerto No. 2, D minor..... Wieniawski  
Air with piano accompaniment.....  
Sarabande..... { For violin alone }  
Double..... { from the }  
Tempo di Bourrée..... { B minor sonata. }  
Ciaccona, for violin alone..... Bach  
Canzonetta..... Tchaikowsky  
Havanaise..... Saint-Saëns

The ciaccona he took at a much slower tempo than any player I ever heard. His is not a traditional interpretation by any means. He might at times be accused of exaggeration were it not that the charm of his potent individuality saved his hearers from such an impression.

The pathos he threw into the canzonetta from the Tchaikowsky concerto would have been quite heart-rending had it not, alas! been transformed into bathos by the snapping of the E string:

Oh, music! Heavenly maid! I though fitting thing,  
Art made more fitting by a snapping string.

Petschnikoff is already a great violinist. But he is ca-

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pable of great improvement yet, as he is but twenty-two years old. He studied in Moscow under Johann Hrimaly, carrying off the first prize at the conservatory at the age of seventeen. Hrimaly's name is little known outside of Russia, but the fact that he has produced such a pupil as Petschnikoff proves him to be a great teacher. He is a native of Pilsen, Bohemia, and studied at the Prague Conservatory under Mildner. In the sixties he traveled as a virtuoso quite extensively. In 1869 he settled in Moscow, attracted thither by Ferdinand Laub, whom he had chosen as his ideal violinist, notwithstanding that Vieuxtemps, Wieniawski and Joachim were then in their best years. I have heard others, too, great living violinists, say that Laub was the greatest virtuoso that they ever heard. And yet how comparatively little is known about him!

Laub was born in Prague in 1832, and studied at the conservatory of his native city under Moritz Mildner. During these years of study he came in contact with Hector Berlioz and Ernst, and was greatly influenced by them. Later he enjoyed the patronage of the Archduke Stephan, of Austria, who opened for him the doors of success in Vienna, and who presented him with a fine Amati violin. In 1851 he played in London with great success, and in 1853 he became Joachim's successor as concertmeister at Weimar under Liszt. Two years later he gave up this position for a more lucrative one as teacher at the Stern Conservatory in Berlin and as concertmeister of the Royal Orchestra.

He traveled extensively on the Continent in company with Carlotta Patti and other eminent artists. I think he was also in America for a short time, but I am not positive of this. In 1866 he went to Moscow, and became the leading musical light of that old city of the Czars. Here he remained till his death in 1875. His playing was characterized by a beautiful, large tone, extraordinary left hand facility and certainty, absolute purity of intonation and a bold and brilliant but musically style.

Like Ernst, he was largely dependent upon the mood of the moment, so that his playing was very unequal. At times he was very unsatisfactory, but when at his best he could rouse an audience to the highest pitch of enthusiasm. If he had not hidden himself away in Moscow during the last ten years of his life his name would no doubt be a greater factor in the violin world to-day.

On Wednesday, the 16th, the first 'cellist of the season was heard in Bechstein Hall. This was a girl of about thirteen years of age, I should think—Elsa Ruegger, of Brussels. Miss Ruegger scored a pronounced success, and she deserved it, for she is a positive genius on her instrument. There is real artistic finish in her playing, and none of the crudeness and amateurishness common to the average so-called prodigy. She draws from her small, three-quarter sized 'cello a clear, sweet, carrying tone. Her technic is well developed, her ear perfect and her conception intelligent. Of course it is largely the conception of her teacher, for she is too young to have an individual conception. Yet her playing is by no means mechanical, from a musical point of view. In ten years, when she will be wholly her own individual self, her playing will be wonderful. Her bow arm is naturally perfect, though some of the more intricate kinds of bowing are not yet properly developed. The bowing is very apt to be the weakest point in young artists. Her playing of Popper's Papillons was not effective, because she has not yet mastered her spiccato; the forearm moved too much, and her wrist was stiff. This was not the case in other kinds of bowing, where she showed a perfectly flexible wrist.

If I were to go into technical details I could of course point out numerous little defects, but I am confident they are defects which she is bound to overcome. And then I much prefer to stay on the praising side of one so meritorious. She is a modest looking little girl, with winning

manners and no touch of conceit. May her great talent be fully developed!

Her program was:

Concerto in E minor.....Carl Lindner  
Koi Nidrel.....M. Bruch  
Sonata in A major.....L. Boccherini  
Aandacht.....D. Popper  
Du bist die Ruh.....F. Schubert  
Papillons.....D. Popper

Fraulein Betty Schwabe gave a concert in the Singakademie on the 17th, with the Philharmonic Orchestra, under the direction of her teacher, Joseph Joachim. She played the Brahms concerto, the romance from Joachim's Hungarian concerto and the Bruch G minor concerto—a pretentious program, indeed, for a young lady, but the young artist did herself and her illustrious teacher great credit with it. Indeed I was surprised at the manner in which she overcame the technical difficulties of the Brahms concerto. These are not only great difficulties, but they are difficulties of the most ungrateful kind, as the technic of the work is not adapted to the violin. The concerto is the work of a composer who has great ideas to express, but who expresses them in his own way, regardless of the adaptation and limitations of the instrument through which he chooses to express them. No one but a violinist appreciates a good performance of the solo part in the Brahms symphonic concerto.

Fraulein Schwabe did remarkably well with it. She has a big technic, an excellent tone, fine bowing, and deep, refined expression. The romance from the Joachim Hungarian concerto is a noble movement in Spohr's pure style, with a not too strong yet very perceptible Hungarian flavor. Though greater in intention than in effect it is nevertheless a strong piece of writing. This and the adagio of the Bruch concerto were admirably rendered. The difficult Bruch last movement was performed with clearness and precision, though I could have wished for a more energetic style of expression at times.

On the whole Fraulein Schwabe deserves the warmest praise. Joachim is reported to have said that she was the best young lady pupil he had ever had. I cannot vouch for this. Moreover, it is of little significance, as such reports are too numerous nowadays. Certain it is that the young artist has very few rivals among the violinists of her sex.

One thing she lacks, however. The power, the magnetism, the temperament, the soul—call it what you will—that deeply moves an audience, that tugs at our heart strings, that plays on our nerves—that something which makes us forgetful of everything except the longing to hear more. Most excellent as her playing is, there is a sameness to it throughout that suggests that she has trod a comparatively smooth and uniformly pleasant upward road, that she has not tasted deeply of the bitterness and sorrow of life. She will no doubt learn some of life's sad lessons in due time, and then we may look for that quality in her playing that arouses our sympathies and our longings, and that not only arouses but satisfies them.

ARTHUR M. ABELL.

**Cologne.**—The Gürzenich concerts began at Cologne October 23. The novelties to be produced this season are The Beatitudes, by Cesar Frank; the Christ Symphony, by Samuel; Tchaikowsky's Sixth Symphony; Strauss' Till Eulenspiegel; La Forêt Enchantée, by Victor d'Indy, and Schilling's sea piece.

**Guadagnini.**—A violin by Guadagnini was sold in London lately for 5,000 frs. This dynasty of violin makers has lasted 200 years. Lorenzo worked at Placentia from 1695 to 1743, and was succeeded by his sons, Gianbattista, Gaetano, and Giuseppe, 1740-1786. In 1800 Carlo Gaetano II., Giuseppe II. and Felice were busy; from 1831 to 1881 Antonio. The present members of the family are Francesco and Giuseppe, whose workshop is in Rome. The first Lorenzo Guadagnini was a pupil of Stradivarius.

## The Virgil Recitals.

THE growth of the Virgil Piano School has been marvelous in the three years of its existence, and it bids fair to be one of the foremost schools in the country for the study of the piano.

The first of a series of recitals by the pupils of this school was given in Jersey City, N. J., Thursday evening of last week. The cosy hall connected with the Hasbrouck Institute was filled to overflowing, and though the audience was not so demonstrative as is usual in New York, the close attention showed a marked interest. A varied program, including Bach, Schumann, Chaminade, Rubinstein, Liszt and Chopin, was rendered in an artistic style worthy of such compositions.

Miss Florence Traub was at her best in a romance étude by Mason. Her touch is fascinating, soft and clinging, yet firm and true. Though but twelve years of age, too young to have lived the romance of her life, she was happy in her imagination of what might be in store for her.

Mr. Claude Griffith played a Spanish caprice of Chaminade in a charmingly capricious manner. His tone, full and round, runs rippling, and chord passages blending; his delicate touch is especially suited to this style of composition.

Miss Ehrlich, who is teacher of music in the Hasbrouck Institute of Music, seemed slightly nervous in the Rubinstein barcarolle, but was on her mettle in the caprice of Sternberg, and played splendidly. She thoroughly understands her chosen instrument and will do good work in the school during the coming year.

When a tiny little tot, too small indeed to take her seat at the piano without assistance, played crossing exercises at 112 with the greatest ease, followed by a dainty little air in C major by Hüntten, amusement and wonder was depicted on every face. Little Paula Schwab may well be proud of her début on the concert stage, and she already has what many artists sigh for in vain—a perfect legato touch.

Miss Stella Newmark performed the feat of the evening by playing a difficult composition on the clavier and going to the piano with it for the first time before the audience. There were many skeptics as to the truth of this statement, when she repeated it at the piano without an error and with a great deal of expression. This was to show the value of the clavier in memorizing pieces. Later she played a concert waltz of Wieniawski in a masterly manner, showing a wonderful technic and a power and brilliancy rarely found in so young a pupil. She has a bright future before her.

New York and Brooklyn are to be favored with recitals in the near future. MARGARET SPENCER.

**Paris.**—At the Opéra Lalo's unfinished opera, completed by A. Coquard, La Jacquerie, will, according to one report, be produced during the winter. It has already been performed at Monte Carlo. According to the *Ménestrel* it will not be given, as it resembles closely a piece by Bruneau named Messidor, already ordered.—At the Théâtre Libre will be performed the new operas, L'Épreuve, by X. Leroux; Roi Arthur, by Ernest Chausson, and Saint Julien, by Camille Erlanger.

**A Grand New Bell.**—La Savoyarde, the now famous bell of the Basilica of the Sacré Cœur, sounded over Paris for the first time October 19 at exactly 6 o'clock in the evening. The note is superb and deep and the vibrations lasted six minutes and a half.

Unfortunately, says the *Figaro*, it is only possible for the present to toll this bell, which is the largest in the world, as the belfry in which it hangs will not permit of its being rung. There is reason to hope, however, that this difficulty will be got over and that the gigantic bell will then be heard not merely at a distance of 2 kilometres, but for 40 kilometres round Montmartre.—*Paris Herald.*

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### Helene Hastreiter.

**M**ME. HELENE HASTREITER, one of the greatest mezzo-soprano operatic singers of the age, has arrived in New York, and will shortly give the enormous ranks of her American friends an opportunity to welcome her in public. Mme. Hastreiter returns to the scene of numerous splendid triumphs in the zenith of her rare powers. She is the same dramatic, sympathetic, finely strung, noble-voiced artist who had the audiences of New York and every other leading city of America in which she sang at her feet some few short seasons ago. It is not Mme. Hastreiter's project on this visit to make her appearance in opera. Oratorio principally and concerts of a high order she proposes to sing in now, although in view of her superlative capacity it is to be hoped that some operatic temptation may present itself which will bring Helene Hastreiter back, if only incidentally, to that stage which she so superiorly adorns.

The name and career of a great artist like Helene Hastreiter are so well known all over the world that it is impossible to add anything to the accounts which have filled the musical columns of the newspapers whenever and wherever she has appeared.

It was in January, 1886, after her triumphs in Italy, that she made her first appearance in New York, in the title rôle of Gluck's opera, Orpheus, in the Academy of Music, Mr. Theodore Thomas having prophesied her fitness for the part. The enthusiasm and sensation she created in this rôle are well remembered by everyone who witnessed her performances, by the musical critics, who filled their columns in her praise, and by the directors and managers of the American and National opera, who, whenever her name was announced, had the gratification of seeing the house filled to its utmost capacity. The scenes that occurred in the Academy at the close of her performances, when Helene Hastreiter was recalled and recalled and the vast audience refused to leave the auditorium before the lights were shut off, will also be well remembered. These triumphs were repeated in the principal cities of the United States.

After her success in this country in grand opera, concerts and oratorio, she accepted an engagement at Her Majesty's Opera, Covent Garden, London, and appeared in La Favorita, Orpheus, and with Mme. Albani and Messrs. Jean and Edouard de Reszké in Lohengrin, and created in London and the English provinces the same success as in the United States. Lately Helene Hastreiter has devoted herself to high-class concerts; her repertoire in arias, ballads, scenes of opera of the old masters, as well as the modern school, is an extensive one, and it is in high-class concerts as well as in oratorios—of which Mme. Helene Hastreiter is one of the few living interpreters—that she makes her rentrée in the United States.

Mme. Hastreiter has her permanent home in Italy, and has come to America this season with the view, primarily, of revisiting her family. Accomplishing this, she will also have time to appear in public. The range of this singer's art embraces German, French and Italian schools, while the perfect purity of her vocal production has made her an idolized favorite in Italy, where she has been long an artistic protégée of musical Queen Margherita. "None like you since Malibran" is what the Queen has said over and over to Helene Hastreiter. "But how can you tell?" the singer would reply. "I feel it," said the Queen, "I feel it myself; and then the authorities all tell me so; it is right."

It was in Rome that Orfeo was put on for Helene Hastreiter for one night; just for an experiment, the Italians caring nothing for Gluck before her appearance. At twenty-four consecutive performances of the opera Queen Margherita sat each night the opera through, Mme. Hastreiter's impersonation of the title rôle having created an enormous artistic sensation. Here, too, in Italy, where oratorio is as little known as Gluck's music was originally little liked, Helene Hastreiter has in recent years brought the musical people of various prominent cities to a liking

and appreciation of the principal dramatic arias from standard oratorios, which she has elected to sing for them in preference to music they familiarly knew.

Breadth, dramatic instinct, a vocal instrument of passionate strength and beauty, with a diction clear, emphatic and polished, are the elements which Helene Hastreiter brings to her work, and which are so valuably potent in the field of oratorio. After opera the intensely, dramatic equipment of this singer, the largeness of her delivery, the superb control of her forces and the dignified purity of her methods are most admirably fitted to oratorio, and that she has chosen it as the principal field for her operations in America will be welcome news to all who, knowing Helene Hastreiter, know also the demands of pure oratorio tradition.

Personally Mme. Hastreiter has changed little. She looks young, buoyant, in excellent health, and is as slender and elastic in her bearing as ever. The refined graciousness of her individuality, her magnetic sympathy, the irresistible charm of manner and the perpetual suggestion of depths and heights of feeling, with powerful dramatic skill to portray them, interest and enchain one in a rarely fascinating degree. Away from her art, in which she has had such rare triumphs—triumphs which have left no impress of aggressive confidence or self assurance—she is a woman of varied accomplishments. Her conversation is cultivated and delightful, disclosing at all points a keen intellectual discrimination and a quick, sympathetic understanding. Nature, which has been so artistically generous to Helene Hastreiter, seems also to have endowed her with rare qualities of heart, the same intense powers to feel which, penetrating through her work, have placed her always in sympathy with an audience beyond most of the fellow artists of her day.

This native power to feel vibrates in a superb voice, which moves and sways her hearers beyond most voices on the present stage. It is a rare voice; mezzo in range, contralto in quality, and full of rich feeling and passionate dramatic strength. Now, in the ripeness of her powers and experience, Helene Hastreiter returns a great and noble artist, endowed with the temperament of genius and fitted by triumphantly successful practice to conquer in whatever field she undertakes. Few singers have been more missed in her own country than has she. None can be more welcome back.

### Kathrin Hilke.

**M**ISS KATHRIN HILKE is well known to the public as one of New York's leading sopranos. She has long been soloist at St. Patrick's Cathedral and at Temple Beth-el, Seventy-sixth and Fifth avenue, and has also had marked success on the concert and oratorio platform.

Miss Hilke's voice, cut out by nature for large works and for large buildings, is of rich and even volume, exceedingly vibrant and dramatic in timbre, and used by her with admirable skill and judgment. In small surroundings or in compositions of the lighter genre Miss Hilke is heard to least advantage. Her vocal resources are abundant, her method broad, dignified and full of dramatic feeling and vigor, and it needs the demands of oratorio, of large arias, or other works in which the phrases are ample and sustained to show Miss Hilke's powers at their best. Not that she cannot sing a song or ballad with grace and finish at will, but hosts of singers can do this and do it well where few are found with the large grasp in style and the reliable vocal volume of Kathrin Hilke.

The singer has just returned from Europe with renewed energy and spirit and in excellent trim for the season's work. She passed eleven weeks abroad sight seeing, but managed to hear incidentally some good music en route. In Berlin she heard Hänsel and Gretel admirably given, and she returns enthusiastic over the perfection of the choral work heard at Oxford and Cambridge, England. After hearing the English choir boys Miss Hilke is converted

to boy sopranos, a genus she had never learned to care for very much before.

Miss Hilke is a pupil of Mme. Frida Ashforth, and is always glad of an opportunity to avow that everything she knows she owes to that admirable teacher. Miss Hilke has resumed her work at both cathedral and temple, and last Sunday, November 3, began her concert season by singing with the Halévy Society, of New York, Krug's cantata King Fingal, a work most admirably suited to her voice and style.

Her success with the Damrosch People's Singing Society last May was a pronounced one. The solo work in Bruch's Fair Ellen and Mendelssohn's Landa Zion as sung by Kathrin Hilke aroused great enthusiasm. Later, in June, just before her departure for Europe, Miss Hilke sang at the Wilkesbarre, Pa., festival, Haydn's Seasons, with Watkin-Mills and Leonard Auty, when among others she received the following notice:

The soloists were all very satisfactory, Watkin-Mills, the basso, repeating the success he achieved here last year. Miss Hilke also appeared to fine advantage, showing in many ways that she is a lovely singer. Her treatment of O How Pleasing to the Senses was charming and won her a rousing encore.—Wilkesbarre Record, June 12, 1895.

At Newburgh also in June last Miss Hilke sang in the first production of Rutenburg's new work Alpha and Omega, where she scored an immense success and was given most flattering notices, as follows:

The soloists were given ovations. Miss Hilke sang superbly and was beyond criticism.—Newburgh Daily News, June 13, 1895.

The soloists had been specially chosen for the exacting and brilliant work required of them. Miss Hilke proved herself a most magnificent vocalist, her high notes being particularly pleasing, containing no shrill or harsh tones, and she rose with perfect satisfaction to the dramatic power and vocal possibilities of her part.—Newburgh Daily Register, June 8, 1895.

Again in June, with the Middletown and Goshen vocal societies, she sang in Rossini's Moses in Egypt and scored a tremendous success. A notice of this is appended:

The interest centred in Miss Kathrin Hilke, of New York, soprano of St. Patrick's Cathedral. She is musical to her finger tips. Strength and precision are to be found in every note of her work. She possesses a voice of rare brilliancy, flexibility and power. Her efforts last evening were superb, noticeably the lovely number in the third part. Our musical public will be honestly glad to hear this gifted singer again.—Middletown Daily Times, June 8, 1895.

Press notices are also added of the Thanksgiving concert at Montreal last season, of the Schubert Club concert at Middletown, N. Y., and of Hummel's Terra Tremint in New York:

Miss Hilke is a soprano of whom many favorable notices have appeared in the American press, and certainly her reputation has not suffered by her appearance here. Her singing of Gullman's Reverie was beyond all praise, while in her duet, I Feel Thy Guiding Spirit, she showed that she is possessed of a voice of rare compass as well as extraordinary sweetness.—Montreal Daily Star, November 23, 1894.

Miss Hilke has a voice of great power and sweetness, which she used to great advantage, fairly captivating her audience.—Montreal Daily Witness, November 23, 1894.

Those who were fortunate enough to be present in the St. James' Methodist Church enjoyed a rich musical treat. The program was a lengthy one, and although applause of any kind was naturally prohibited one could hardly restrain oneself at the conclusion of the solos by Miss Kathrin Hilke. This young lady has a soprano voice of unusual range and sweetness, and her contributions were thoroughly enjoyed by those present.—Montreal Gazette, November 23, 1894.

Miss Hilke was in perfect voice and her singing was rapturously received. She displayed her wonderful control of a most pleasing and voluminous voice in this and in the Jewel Song from Faust.—Middletown Daily Press, May 11, 1895.

Hummel's Terra Tremint was a grand piece of work and afforded Miss Hilke a splendid opportunity to display her magnificent voice.—New York Morning Journal, March 26, 1895.

The several soprano solos were superbly sung by Miss Hilke. Her clear, high notes mounted to the arched dome in a flight of pure melody.—New York Herald, March 26, 1895.

Miss Hilke's repertoire is large, and, as well as a voluminous list of songs, arias and secular and sacred music of

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A busy season awaits Miss Hilke, for which she has never been in better voice or spirit.

### New York Philharmonic Club.

THIS finished organization, a feature of New York musical life, as it has become throughout the provinces, enters upon its eighteenth season with a superior artistic personnel. Each member is a soloist of high merit, while the combined efforts of the club are proved as usual to be precise, sympathetic and polished in a way with which few organizations can compare.

Eugene Weiner, the flute virtuoso and director of the club, is an artist too well known to need much comment. As soloist with the Thomas Orchestra, the Boston Philharmonic Club and during the Damrosch Musical Festival, when he played the obligatos to Etelka Gerster's songs, he distinguished himself as an artist of the first rank. In the present club, with which he has now permanently identified himself, his spirit and talents are valuably diffused and the solo work which constantly falls to his share is always an artistic delight to hear.

Mr. Louis G. Kapp, the first violin, a first prize pupil of the Paris Conservatoire, is another virtuoso of first rank, and an admirable ensemble as well as solo artist. Adolph Studer, violinist, is another high-class artist. The viola soloist, Paul Mende, occupied the position as first violin in the Patti concerts under Abbey's management, and Carl Krill, the cellist, is admitted by leading authorities to be one of the first cellists living. Among sixteen candidates for the post he was chosen by Hans von Bülow as first and solo cellist for the Bülow Orchestra, an honor which speaks for itself. Mr. Henry Lehman, the double bass soloist, has at times been called the Paganini of his heavy instrument, because of his rarely facile execution, and this member completes the sextet of the New York Philharmonic Club—a sextet of individual artists, whose ensemble forces could not possibly result otherwise than in exceptionally artistic performances.

Miss Ines Grenelli, a soprano soloist, who has won many successes abroad, and who is the bearer of valuable indorsements from her famous teacher, Mme. Desirée Artot, from the great German critic, Richard Pohl, and from August Manns, director of the Crystal Palace concerts, London, England, has been engaged by the club this season, and will appear at all their concerts.

The programs of the New York Philharmonic Club are always well selected and arranged, and owing to the sterling merit of the organization new works are constantly being added to its repertoire, which have been written expressly for and dedicated to the club by prominent composers, foreign and American. Contrary to the experience of many organizations, however high their merit, the New York Philharmonic Club seldom seems to strike an adverse criticism, and the testimony of the New York press, together with that of leading American cities, is unqualifiedly favorable, and even enthusiastic, toward their work.

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and a flute solo by Mr. Weiner, accompanied by the quintet of strings, makes a number of excellent musical effect.

The auspices of the club have never been better. Its position is established, its art stature liberally recognized and its permanent prosperity assured.

### First Carl Recital.

MR. WILLIAM C. CARL gave his first organ recital of this season on Thursday afternoon last, in the First Presbyterian Church, Fifth avenue and Twelfth street, New York, assisted by Miss Bertha S. Bucklin, violinist, and Mr. Franklin Eyre Hunt, baritone.

The organist opened with a new and scholarly work of John E. West, of London, a sonata in D minor, of which the last two movements, an andante religioso and allegro pomposo, are well conceived and contrasted. Mr. Carl showed early that he has all his forces well in hand, and played with dignity, authority and abundant energy and feeling. A cantabile of Rousseau in A flat he played with delicious smoothness, and in the E minor prelude and fugue of Bach he was clean, firm and accurately at home. The program was interestingly chosen with a view to variety, and was performed with spirit from beginning to end.

The soloists were satisfactory, but the organ was really the big soloist of the occasion and a very satisfying one. Despite a downpour of rain the church was well filled. The second recital will take place to-morrow (Thursday) afternoon 4 at o'clock.

Coquard.—It is probable that an opera by M. Coquard, entitled Les fils de Jabel, will be produced at the Paris Opéra, MM. Bertrand and Gailhard having given a half promise to that effect.



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### First Chickering Recital.

MESSRS. CHICKERING & SONS resumed their annual series of afternoon concerts on Tuesday, October 29, when the New York Philharmonic Club, assisted by Mr. Wm. H. Barber, pianist, and Miss Ines Grenelli, soprano, furnished the following program:

Sextet, Serenade, op. 73.....Th. Gouvy  
Pastorale.  
Ronde.  
(Composed for and dedicated to the New York Philharmonic Club.)  
Piano soli—  
Liebestrom.....Liszt  
Scherzo in E minor.....Mendelssohn  
Wiegenlied.....Grieg  
Siegsmund's Liebesgesang.....Wagner-Bendel  
Aria, Casta Diva (Norma).....V. Bellini  
Flute solo—  
Aria, Happy Spirits in Elysium, d'Orphée.....Ch. v. Gluck  
L'Espagnole.....F. Corven  
Piano soli—  
Prelude in D flat major.....Chopin  
Widmung.....Schumann-Liszt  
Caprice, op. 2, No. 3.....Stavenshagen  
Gavot, from Suite, op. 1.....d'Albert  
Der Hidalgo.....R. Schumann  
He Loves Me—Loves Me Not.....P. Mascagni  
Quartet, Variations, D minor.....Fr. Schubert  
Two violins, viola and violoncello.

The work of the Philharmonic Club was, as usual, crisp, sympathetic and finished, and in its accompaniments to the vocal and flute soli the effect produced by this small body of artistic players was admirable. Mr. Eugene Weiner played the Gluck aria with great beauty of tone and smooth sustenance of phrase, and how dainty was the characteristic little morceau, L'Espagnole, of Corven, with its string background! This organization is in excellent form this season and always an artistic pleasure to enjoy.

Mr. Wm. H. Barber, who has proved himself a pianist of refinement and taste, did not play with his usual grace or sympathy on this occasion. To those who know him it would occur that he did not do himself justice, although the Stavenshagen and d'Albert numbers were played neatly enough and with spirit. Elsewhere, however, sympathy was absent in a large degree.

The Casta Diva from Norma was delivered by Miss Grenelli in a manner vocally pure, if without dramatic authority, and with correct phrasing and intelligent color. In Schumann's Hidalgo—rarely sung and a welcome number—Miss Grenelli threw more spirit and won much applause. That her singing pleased the audience was unmistakable, and she had many times to answer recalls as well as encores.

The usual large and fashionable gathering attracted by these musicales was present in full force, and as an initiative for the season the Chickering afternoon was a pronounced success.

Lilli Lehmann.—Frau Lehmann-Kalisch will appear at Vienna, Fidelio, Don Juan and various Wagner rôles.

Bremen.—Rubinstein's Bal Costumé, instrumented by Erdmannsdorfer, will be given at the Bremen City Theatre as a ballet pantomime.

New Russian Operas.—The new opera, Tanejew's Oristeia, was produced at the Marien Theatre, St. Petersburg, on October 13. At the same theatre will be given this month Arenski's one act opera Raphael, the chief parts being assigned to Mmes. Mrawina and Dolina and M. Saerebrjakow. A new work by Rimsky-Korsakoff, Der Heilige Abend, will be produced at the same house at Christmas.

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BOSTON, Mass., November 3, 1896.

THE program of the first Kneisel Quartet concert, October 28, in Association Hall, was as follows:

Quartet, A minor, op. 51, No. 2..... Brahms  
Suite, op. 34, for violin and piano (first time)..... Bernard  
Quartet, G major, op. 76, No. 73..... Haydn

Sar Péladan, unconsciously a rare humorist, although Nordau is inclined to take him seriously, in his novel *Istar* devotes a chapter to Brahms. He first informs his readers that Brahms is an intense Protestant, who would not use the Roman Catholic ritual for his Requiem; that he is a German of the Germans, and when someone addressed him as "Genius!" in a letter and not "Mr. Doctor, Professor Emeritus," he was seriously offended. The Sar after stating these damning facts remarks, "I am surprised that Germany has reckoned him for thirty years among her artists." Thus he lays a foundation for a remarkable and fantastic palace of criticism. I regret I cannot give you a general idea of his reasoning and conclusions; they are not for virgins and boys. He speaks in one of his mildest passages of this singular characteristic of Brahms: "No matter what the opus may be, you recognise the heart that has consented; the intellect alone recoils; this artist, who has chosen themes of love—themes free, mad, made with a chanson of the wind in the hair of a savage woman who combs herself with a nail, has portrayed incomparably the fear of being compromised or deceived, the worldliness of love." To him Brahms is a gypsy remembering herself though clad in conventional civilized dress; or a minx who guards her stays during the most reckless hour. And listen, pray, to this opinion: "The æsthetic who is acquainted somewhat with anthropology will always prefer to hear a feminine performance of very passionate works like those of Chopin or Brahms; while the quartets of Beethoven, the ultima verba of art, and the greatest part of the sublime Wagner require 'une exécution de mâle.'"

"Voici les pieds de Péladan," as Laurent Tailhade sings in a bitter ballad.

I could never understand what the Sar was driving at until I heard Monday night the second and the third movements of the A minor quartet played in marvelous fashion. Melancholy oozes from each page, yet it is the melancholy wooed by Thomas Hood.

I saw my mother in her shroud,  
Her cheek was cold and very pale;  
And ever since I've looked on all  
As creatures doomed to fail.

There is the thought of unattainable desire; there is the sight of aimless, restless clouds running anywhere—anywhere to get away from the dead moon; there is the smell of forest smoke coming over a dreary field scented only by tall, viscous weeds.

And yet this music is so beautiful in mournfulness. Here is the true requiem without words. A requiem over buried hopes, ambitions, lusts. And even the dead in life find comfort in the burial hymn.

This, however, is only an individual impression. Others while recognising the inherent beauty no doubt caught fair glimpses of Hungary in the third movement and heard

gypsy songs transmuted by Brahms, the alchemist. You will laugh, but the quintet in the first act of *The Merry War* always had the same effect on me as did this third movement: no goose-flesh, no feverish shivers, but the sensation of inexplicable, beautiful melancholy. Perhaps Péladan is right:—pagan abandon clamped by the stays of conventionality, checked by inherited Calvinism.

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The suite by Emile Bernard was played here for the first time. Was it ever played in New York? You heard a piano trio by him in '93; his organ pieces are known to your chief organists; and very likely his violin concerto has been played in New York.

This suite is a favorite with Sarasate, who has given it with Berthe Marx at least three times in London; the first performance was in '93. Probably Mr. Kneisel heard it in London last June. However that may be, he and Mr. Ernst Perabo, the pianist, received the hearty thanks of the audience for their brilliant performance of the charming music. The first movement, *moderato*, is not especially striking in itself. Yet it commands respect for the clean cut workmanship, and it suggests still better things to come. These hopes are fully realized.

The allegretto is fresh, tuneful, spontaneous; the tempo di minuetto is graceful, bewitching in its principal theme, without affectation of archaism, and without impertinent bizarrerie; the finale is where passion first enters, and passion does not forget beauty. The whole suite is delightful music, sane, wholesome, elegant. There is no trick in harmony or rhythm that leads to suspicion of a deliberate pose. The suite is the frank and genial work of one who has mastered his trade and does not deem it necessary or dignified to advertise the fact. Furthermore Bernard thinks for himself.

There are other pieces of Bernard; among them a *Divertissement* for wind instruments (1890), said to be of great worth; a *Fantaisie* for piano and orchestra, first played in Paris in '83; *Paysage* and *Rondo fantastique* for orchestra (1891)—the *Paysage* is said to resemble a cool landscape of Puvion de Chavannes; an aria for viola and piano (1892), and *William the Conqueror*, for baritone, chorus and orchestra, to be produced soon at a concert of the Paris Opéra. Shall we ever hear any one of them?

Mr. Perabo is a most admirable ensemble player. Why not? He has abundant technique, large intelligence, the soul of an artist; he also is a born ensemble player, a gift that cannot be purchased. With him as pianist and Mr. Kneisel as violinist the suite was heard to full advantage.

The Kneisel Quartet gave its first concert in Association Hall, without doubt the best room that can be secured here for its audience. It is a cheery room; the acoustics seem to be excellent. To be sure, the hearer is obliged to climb steps even before he enters the main door of the building, and somehow or other in a Y. M. C. A. hall there is the thought of "notices for the ensuing week" to be read, and a possible collection to be taken.

The next concert will be November 25.

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A public hearing of the Roman Festival Mass, by Mr. Augusto Rotoli, was at St. James' Church, Wednesday evening, October 30. The program was as follows:

Sonata Pontificale ..... Lemmens  
Mr. J. Frank Donahoe.  
Roman Festival Mass..... Rotoli  
Kyrie, Gloria, Credo, Sanctus, Benedictus (unaccompanied),  
Agnus Dei.  
Postlude in F..... Southard  
Mr. Walter J. Kugler.

The soloists were Miss Elizabeth Clahane, Miss Teresa Flynn, Mr. Rotoli and Mr. Clifford. The chorus of sixty voices was assisted by the Sanctuary choir. Mr. Kugler was the organist.

The following note will enable you to form an idea of Mr. Rotoli's purpose:

In the basilicas of Rome an orchestra is never employed. At festivals the accompaniment is furnished by the organ,

cello and bass. Occasionally the number of these instruments is increased, according to either the size of the chorus or the capacity of the choir gallery. Sometimes, also, there are added to this trombones and a kettledrum. The ordinary instrumental accompaniment in the other churches is composed of organ, one bass, one cello, though in some instances, where the power of the organ is limited by reason of mediæval construction, two trombones and a few basses supply the deficiency. In these churches at elaborate ceremonies a grand orchestra is used, but at such times the organ is silent. The combination of an organ and a small orchestra is used only in the churches of the towns near Rome; and the form of such an accompaniment is called provincial. The music which Mr. Rotoli has written, novel as it may seem to Americans, is intended to correspond to the traditions with which he is familiar by training. The accompaniment, accordingly, is similar to that used at San Pietro in Vaticano, San Giovanni Laterano, Santa Maria Maggiore and other Roman basilicas; that is, it is made up of organ, cellos, basses and a kettledrum. The motive therefore, of the composition of this festival mass, besides the endeavor to preserve the traditional Roman musical grandeur which befits the words of the service, is to illustrate that style of accompaniment which makes the celebration of mass in the cathedrals of the Eternal City so religiously imposing.

This mass was first heard in the service of the church at St. James', Christmas, 1894. It was given also the following Sunday.

Mr. Rotoli's mass is a work of uncommon merit. Viewed solely as music and apart from the thought of the ritual, it would inevitably command respect and awaken admiration from pedagogue and amateur. It combines the free and natural voice writing of the Palestrina school, the Italian sense of beauty, the modern dramatic feeling of young Italy. How very effective, for instance, are the convulsive shudders in the *Miserere* of the *Qui Tollis*, the treatment of the Crucifixus, the unexpected entrance of the Hosanna at the end of the *Benedictus Qui Venit*!

There are abundant evidences of Mr. Rotoli's contrapuntal skill. The double canon for four part chorus, for instance, is enough to win the praise of a college of professors. But the counterpoint is never introduced for mere display of technical skill. This skill is always in the service of the beautiful. The beautiful in turn adorns and enhances the imposing solemn ritual. An emotional, dramatic mass—without the taint of sentimentalism, without trivial, cheap effect. For pure beauty I know of nothing in modern church music, except in Verdi's Requiem, that equals the opening tenor solo of the *Agnus Dei*.

Mr. Rotoli may well plume himself on this admirable display of intelligence, art, temperament and true religious feeling.

The performance was excellent. The large church was crowded with a deeply attentive audience.

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On several occasions I have alluded in THE MUSICAL COURIER to the athletic and stentorophonick comedian Mr. William Wolff, of the Castle Square Theatre. I fear now that I have done a great man injustice, for I observe in the *Opera Glass* for November, published in Boston, the following tribute: "The name of William Wolff has won golden opinions of press and public, and he is in the front rank of the leaders in Stageland. With all his success he is as modest, quiet and unassuming off the stage as the humblest member of his company. Never courting flattery, and never troubled by the ramblings of ignorant, ill-bred, stupid or prejudiced critics, he keeps serenely before the public as its warmest favorite in comic opera." "Serenely" in connection with Mr. Wolff is good.

\*\*\*

In *La Saison Musicale*, Paris, 1897, is found this singular bit of news: "A citizen of New York has presented his country with a fine composition. This man of heroic courage has set to music the Constitution of the United States.

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The performance lasted eight hours. There is no news as to the fate of the performers." Can anyone tell us how such a story originated?

The program of the third Symphony concert given last night in Music Hall was as follows:

Symphony, Harold in Italy.....Berlioz  
Viola solo, Mr. Kneisel.  
Dream Pantomime, Hänsel and Gretel.....Humperdinck  
First time.  
Fantasia, Francesca da Rimini.....Tchaikowsky  
First time.  
Overture, Sakuntala.....Goldmark

As I wrote you last week the fantasia by Tchaikowsky was first played here December 31, 1891, by the Philharmonic Orchestra under Mr. Listemann.

It is a singular fact that, while Tchaikowsky's setting of the pitiable story of Madonna Francesca had never been played at a symphony concert before last night, and Bazzini's setting has been played, Mr. Arthur Foote's version has been played twice within four years. But Tchaikowsky has been dead two years, and Bazzini is an old man over there in Italy. Ah, the lucky composer who is always on the ground!

This fantasia of Tchaikowsky does not seem to be the equal of Romeo and Juliet or Hamlet. I think it preceded them, as well as Manfred, in date of composition. It shows more or less a constant desire to experiment in orchestral effects. There are wondrous bits of tone painting, as in the depiction of the black air that castigates the carnal malefactors: Semiramis and Dido; Helen and Cleopatra; Tristan and Paris; "dames of eld and cavaliers." There is occasionally a gigantic, overwhelming moment; but there is much detail of little interest; there is the suspicion of padding; and the love episode is remarkable neither for sensuousness nor for heroic passion. This episode becomes almost a theme and variations:

As turtle doves, called onward by desire,  
With open and steady wings to the sweet nest  
Fly through the air by their volition borne.

This is clearly and sanely painted, but the continual chirping and cooing of the flutes becomes tiresome. How infinitely superior in its superb and noble sensuousness is the love theme in Romeo and Juliet! How higher the flights of imagination in Hamlet! And yet disappointing as is this work as a whole, there are pages that reveal the individuality of a rare genius.

You have heard Hänsel and Gretel and know the effect of the dream pantomime music in its proper place. We were obliged last evening to become acquainted with an excerpt stripped of its accessories, torn from its setting. And to me the music seemed like that of a faithful and intelligent student of Wagner. As the opera will be given here later, let us defer further discussion till its performance.

The performance of the orchestra was brilliant throughout the evening. The Harold Symphony was admirably given. Mr. Kneisel was in his happiest mood. One was not obliged to ask, with Byron:

But where is he, the Pilgrim of my song,  
The being who upheld it through the past?  
Methinks he cometh late and tarries long.

When one reflects on the fact that Harold was first produced in 1834, several years before Rhenzi saw the footlights, he marvels at the genius of Berlioz in orchestral invention. What Saint-Saëns said of the history of his feeling toward Schumann's piano quintet is true when applied to many students of Berlioz. At first they admire frenetically; later they question, they listen to the charges of "melodic poverty," "lack of thematic development," "dazzling tricks" and are half persuaded to underrate the colossal works; yet after hearing often the music of those who lean so heavily on his shoulders, they again marvel at the fiery, romantic genius of the eagle beaked Frenchman. The last time I heard Harold, it seemed something of a bore; last night I reproached myself for having entertained and expressed the thought. In comparison with the gropings and the occasional lucky discoveries of Tchaikowsky, the thick splendor of Humperdinck, the sultry Orientalism of Goldmark, the music of Berlioz stood out in clear and bold relief. Each instrument, even in the stormiest passage, was to be distinguished. What effects gained by simple means, as in the march, and in the weird reminiscence of the march that occurs in the coda of the Orgy!

The program of the concert this week will include entracte Guntrum, R. Strauss; concerto for piano, Raff; symphony No. 9, Mozart; overture, Dedication of the House, Beethoven.

I spoke two weeks ago of an acute attack of heterophemy that had attacked Mr. Apthorp. It would appear that he now suffers from a second attack, for in the program book of the third concert he says: "The work (Harold) was first given in public at the Conservatoire in Paris on November 23, 1834. . . . Paganini was present at the

first performance; he expressed his delight with the work by sending Berlioz a check for 20,000 frs."

Now, these are the facts: Paganini was not present at the first performance. He did hear Berlioz's Symphonic Fantastique December 23, 1833. But he did not hear the Harold Symphony before December 16, 1838, when it was played with the Fantastique at a concert conducted by Berlioz at the Conservatory. Then Paganini and his son, Achille, appeared at the orchestra door. The next day Achille brought Berlioz a letter, in which Paganini asked him to hand an inclosed note to Rothschild.

I hope that the heterophemy will yield to heroic treatment. If it should become chronic we may have this season the unhappy spectacle of Mr. Apthorp finding fault with some choral performance conducted by Mr. Lang, or admitting gladly that he sees clearly into Mr. MacDowell's suite, whereas on the 28th ult. he remarked in his cockiest manner: "We own to not understanding this suite of his in the least."

Of course any such spectacle as this would shake Boston to its very foundations. PHILIP HALE.

### Boston Music Notes.

BOSTON, November 1, 1893.

The Eichberg String Quartet of ladies is the only organization of its kind in this country, and was organized by the advice of the late Julius Eichberg, from whom it takes its name.

The members of the quartet, originally pupils of Mr. Eichberg, completed their musical studies at the Royal High School of Music in Berlin, Germany. They have given nearly 500 concerts, having made tours in the East, West, South and Canada, everywhere meeting with the greatest success. All the members of the quartet are located in charming studios in the Pierce Building, Copley square, where they are now hard at work on programs for their recitals, which are to be given through the winter. Their season will open at New Bedford on the evening of November 21, when they play at one of the Cecilia Club concerts. Miss Lillian Shattuck, Miss Italian Howard, Miss Jennie Daniell and Miss Laura Webster, who comprise the quartet, are well known to all musicians and music lovers. They have already booked a large number of engagements for the season, many of them being at private houses in Boston, New Bedford and Newport.

Mr. E. A. P. Newcomb, the architect, has dedicated his new song, Kitty of Coleraine, to Mme. Julia Houston West. It is bound to be popular, as all his songs are. H. B. Stevens has also just brought out Mr. Newcomb's Letter Song.

A large audience that filled every seat of St. James' Church assembled on Wednesday evening to hear Signor Rotoli's Roman Festival Mass. Nearly every musician, professional and amateur, of Boston and vicinity was present, and the rapt attention with which they listened to the music was in itself significant of the impression it made.

Sig. Rotoli was born in Rome and there received his musical education. At the age of eleven he was the solo soprano at the Vatican. Having completed his education at the school of San Michele, an institution of fine arts, under the professorship of Ludovico Luchesi, he became prominent among the musicians of Rome, and when the change of government took place was appointed teacher of Princess Margherita, now Queen of Italy. Then he became the favorite teacher of royalty, and ultimately one of the leading musicians of Rome. Afterward he was selected as director of the Philharmonic Society of Rome, and established the Lenten Choral Society. As director of the Philharmonic Society he was associated with Liszt, Rubinstein, Gounod, Verdi and Sgambati. Periodically he visited London, Paris and other cities of Europe in a professional capacity. In London, in 1878, he was engaged to direct the Leslie Choir in St. James' Hall. It was in London, later, that he met Mr. Tourjee, then director of the New England Conservatory of Music, who, cognizant of Sig. Rotoli's popularity, engaged him as the leading vocal teacher of that Boston institution. Prior to leaving Rome for this city Sig. Rotoli was decorated by King Humbert himself with the order known as the Crown of Italy. The Queen of Spain also decorated him with the medal of Isabella la Catolica, and the Queen of Portugal with the medal of the Order of Christ. Sig. Rotoli, who has achieved rare success in this country, has been at the New England Conservatory for ten years, and his compositions are almost as well known here as they are abroad.

Mr. William Heinrich sang in Nashua on Friday evening, the occasion being the opening of the new organ at the Universalist Church. Mr. Howe—Mary Howe's brother—of Brattleboro, and Miss Harriet Shaw, the harpist, assisted. On the 20th ult., Mr. Heinrich sang with Mr. Newcomb's club in Salem.

Mr. Arthur J. Hubbard's opera class will give Faust this evening in Union Hall.

Mr. Carl Sobeski, the Polish tenor, sang on Sunday evening at Mrs. Almy Wilder Cooper's, the parlors being crowded with Mrs. Cooper's swell and fashionable friends. The program—Two Grenadiers, Let Me Dream Again, Medje and Own Forever and a Day—was enthusiastically

received. Mr. Sobeski is a pupil of Vanocinni, and for the past two years has been singing in recitals and chamber concerts in Canada. Last winter his time was spent principally in and about Chicago, where he sang in private musicals only. He is now settled in Boston, and will be heard in many private houses during the winter. In January Mr. Sobeski has a number of engagements in Washington to sing at private concerts, among them at the home of Senator Brice. He has composed a number of songs, which have been published by the H. B. Stevens Company of this city.

Although the concert for the benefit of the German Home is not until next Sunday evening, every seat in the Boston Theatre was sold early in the week.

On Friday afternoon after the Symphony rehearsal Miss Caroline Gardner Clarke has asked her friends, informally, to meet Mr. Harvey Worthington Loomis, a young composer from New York, and Mr. Edwin Starr Belknap, a well-known writer of plays.

On Sunday evening the first of the series of musical services at the First Baptist Church was inaugurated. The music for these services will be chiefly selected from standard oratorios. The choir of the church—Miss Annabel Clark, Miss Fanny Holt, Mr. D. Crosby Greene and Loyal L. Buffum—will for these occasions have the assistance of Mrs. Jennie Patrick Walker, Miss Gertrude Edmands, James H. Ricketson and Arthur Beresford, and other well-known singers. Last season a similar series was most successfully carried through under the direction of the pastor and the organist, Norman McLeod. Next Sunday evening Leo Schultz, cellist of the Symphony Orchestra, will play two selections, and Miss Clark, the new soprano of the church, will sing Gounod's Gallia, assisted by a chorus.

The Apollo Club has invited the Mendelssohn Club of New York, the oldest American male voice club in the country, to join with it in celebrating the Apollo Club's twenty-fifth anniversary at its concert of May 6, 1896, and the invitation will undoubtedly be accepted. The Mendelssohn Club gave a concert in Horticultural Hall about twenty-six years ago, but has never visited Boston since that time.


Mr. Archie Crawford, the English baritone, has been engaged to sing the solo parts in Mr. G. W. Chadwick's new cantata, The Lily Nymph, at its production in Carnegie Hall, New York, November 30.

Mr. John C. Manning will give a piano recital in Association Hall on Thursday evening, November 7, assisted by Miss Gertrude Edmands, contralto; Mr. Jacques Hoffmann, violinist, and Mr. Edouard Rose, cellist.

Mr. Perabo writes as follows concerning the recent death of Mr. William Scharpenberg, the pianist: "If there be now in the world anyone who is or who has been benefited through my existence let him be grateful for it to Mr. Scharpenberg. He gave me my health, endangered by constant night study when young, and every high minded, rational enjoyment since 1859. On September 1 of that year he sent me abroad to study under rare teachers, enabling me to graduate—i. e., to know my littleness; to wed thought to affection—i. e., to be useful to others; to love—i. e., to learn sacrifice. But for my beloved mother and this friend my little candle would not have thrown its beams upon the long pathway of life; for what were a ship without water, appetite without food and colors without light?"

The B. F. Wood Music Company will next week issue Jager und Senn'in, a song by Humperdinck. The English words are a translation from the German by Mrs. O. B. Boise, who has made nearly all the translations for the German songs published in this country by this company.

Krueger.—The harp virtuoso Gottlieb Krueger died October 13, aged seventy-one.



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LONDON, November 1.—The passengers on board the Hamburg-American steamer Columbia, which left Southampton for New York to-day, include Maurice Grau, Jean de Reszké, Edouard de Reszké, Messrs. Maurel, Ancona, Bevilacqua, Castlemay, Lionel Mapleson, Piançon, Sappille, Pängst, Willy Schütz, and Lubert, and Mesdames Calvé, Clara Hunt, Nordica, Oltaka, Agathe Stein, Simonson, and Lola Beeth, of the Grau Opera Company.

THIS information will be pleasant news, and the cablegram above will soon be supplemented with the agreeable information of the arrival of the artists at this port.

It is now announced that Gounod's Romeo and Juliette will be the opening opera of the season, and the surmise that Mr. Jean de Reszké still holds sway over the opera may be justifiable. Few people can appreciate the difficulties of such a managerial position as that of Mr. Maurice Grau, who must be prepared to cope with situations which would make the average prime minister contented to resign. Among other things are the everlasting squabbles of the artists, the distribution of rôles, the assignments of operas to meet the demands made by contracts with the artists, and the many difficulties rendered nearly insurmountable by the desires of minor artists to appear in certain specific rôles.

However, the seniority and prestige of Jean de Reszké, based not so much on his ability as a singer as upon the suavity of his style and his powers of insinuation, will enable him to continue in control. It was apparent last season that, so far as the voice is concerned, the so-called tenor's organ had finally succumbed to the ravages of work and time, and yet a certain kind of vocal science enabled him to carry his personality on the top of the popular wave. His Romeo has no histrionic value; it is a delightful piece of saccharine vocalization interrupted by occasional manufactured notes that retain a reminiscence, but his individuality and his self-conscious assertions, which make him "in evidence" in this opera, supplemented by the taste in dress of an exquisite, attracts and centres attention upon him, and he knows this and makes his rentrée in this rather overestimated opera.

The statement that Maurel will for the first time sing the *Toreador* in Carmen on the second night of the season is an error. If we are not decidedly at a loss, Maurel sang this rôle twelve or fifteen years ago in Covent Garden.

### PROBABLY PREMATURE.

MANY rumors regarding a new organization for the production of Italian opera in New York and London have been afloat for a number of years, but it is left to the New York Herald to publish the first apparently unreliable statement on the subject, which is herewith reprinted:

Messrs. Abbey & Grau are, according to present indications, to have a rival in the operatic field next season, and New York is to enjoy the excitement of a real operatic war—the first in seven or eight years.

Marcus R. Mayer received the information yesterday that the Imperial Opera Company (Limited), of London, of which he is the general manager, had been fully organized, and had made all the necessary arrangements for the production of Italian opera both in London and in America next year.

This company has been in process of formation for the last two years. Lord Kilmorey, K. C. B., the Marquis of Conyngham and Mr. Hubert P. Okeken are trustees and prominent members of the board of directors. The capital is £340,000, all of which, Mr. Mayer says, has been paid up. Col. J. H. Mapleson, the veteran operatic impresario, who has introduced many of the greatest singers the world has known to England and this country, is the operatic director.

It is the intention of the company to begin at once the erection of a new opera house in London, on the site of the old Her Majesty's Theatre, the lease of which has been in the market for some time and has only been definitely secured within the last few days. The architect of the new playhouse, which will rival any structure of the kind in the world, is the Hon. Walter Emden, a member of the London County Council, and the builders will be Percy & Co., who erected the National Gallery and the new court building in Chancery Lane, London.

"It is our plan at present," said Mr. Mayer yesterday, "to open our first season in the new house on May 24 next. Our London season will last through June, July and August, and the company will be brought to New York the latter part of September to open a season here in October."

"Where shall we play here? That is not yet settled, and I do not care to make any statement on that subject now. You may rest assured, though, that when the time comes we shall have a place."

"As to the engagement of artists—that rests entirely in the hands of Colonel Mapleson. He has been in Italy for the last six weeks, and from what I have heard I believe he has succeeded in securing some wonderful voices. He himself will, in all likelihood, pay New York a visit in a short time and will then give all the desired information about the company."

A careful examination of the above statement will disclose a number of points that leave room for speculative conjecture. If Mr. Marcus Mayer is to be general manager it would signify at once that some other person must necessarily be the real manager, for Mr. Mayer is not a competent authority and could not distinguish a mezzo-soprano from a contralto. Mr. Mayer is an active advance agent, a quick, aggressive

manipulator of theatrical affairs, but he has never had the slightest success in musical ventures, simply because he knows nothing whatever of the subject, and Mr. Maurice Grau could not be depended upon to select an easier victim among competitors.

The capital is £340,000, the dispatch says, "all of which," Mr. Mayer says, is "paid up." Mr. Mayer says so; there is no authority in London that says so, simply because that is not the fact. Several years ago Colonel Mapleson began this project and secured some "backers"; this was during the era of the promoters, and ever since then the project has been struggling along. A London item of Friday states that the site of Her Majesty's is to be rebuilt upon, and that a large store or warehouse is projected.

The most silly kind of nonsense on musical news can secure space in daily papers. It is very probable that this subject will not be heard of again, and yet it occupied a quarter of a column in the New York Herald.

### ROSENTHAL.

(By Cable.)

OFFICE MUSICAL COURIER, 1  
LONDON, November 1, 1895.

The Musical Courier, New York:

ROSENTHAL, the pianist, made a most remarkable and triumphant success last night at his recital here. The house was crowded. ATWATER.

### THE RIVAL CONDUCTORS.

IN all Ruritania—others beside Geheimrath Anton Hoffnung von Habichtchen knew that fascinating state—Fiddletown was the most musical town. The citizens were not only musical, but proud of their musical acquirements; in fact, they had not much else to be proud of. But at the time when Wilhelm Herbert's narrative begins Fiddletown was in mourning. It had lost its conductor, who had ruled over the city orchestra for many years. Herr Joachim Stickshaker, longer than d'Albert, longer than Reinecke, had dominated the musical world of Fiddletown, and now he had been gathered to his fathers, and was busy training young angels on the jewsharp, his favorite instrument.

Like all musicians, the late conductor died poor in worldly goods, and he left behind him only some old instruments, a Dudelsack of the time of the Thirty Years' War, a flute certified never to have been possessed by Frederick the Great, and a Mittenwald fiddle duly labeled *Antonius Stradivarius, Cremonensis, Faciebat, Anno 1720*. He left, moreover, a daughter, Armine had rosy lips, cherry cheeks, violet eyes, a whole botanical garden of charms, was the dearest little girl in the town, and just sweet sixteen. When the City Fathers met to fill up the vacant post of conductor, they could not help pitying the lot of the poor orphan, whose days were spent in hemming handkerchiefs for an old maid aunt. Keg after keg was emptied during the deliberations of the council, for Fiddletown's Stadtbräu was good, and in a flood of *schwarmerei, innigkeit, and empfindlichkeit*, the good citizens resolved that whoever should receive Stickshaker's baton must also take his daughter. This was to be a consideration *sine qua non*.

When the decision was made known half the young men in the town suddenly bloomed out as music lovers. They began to study counterpoint and talked of voice production; they composed things which made the hair on every cat's back stand on end, they never spoke without waving their arms as if the baton was in their grasp. Then strangers came into the town. They wore coats with fur collars, stovepipe hats and carried gripsacks. They inquired about the salary attached to the conductorship. The answer, 400 marks per annum, saddened them; they did not ask to be introduced to the *sine qua non* condition, the fair Armine. Most of them were married men with large families; the only one who sought to see the lady had been married twice and not married several times, but as Fiddletown was a moral town he was conducted by the burgomaster out of the city precincts and was left weeping at the hospitable tavern, Die Letzte Hiebe.

Competitive examinations and performances among the remaining candidates then began. Day after day they went on. A Rubinstein competition was not in it with that of Fiddletown. But at last the competitors were reduced to two, Heinz Mendt, of Fiddletown, and Hofmusikus Peter Boxius, of Foghornville. Hitherto the council had met in secret session, now the election was to be made in public. First spake the burgomaster: "Gentlemen, Heintz



Mendt is one of our boys; we all know him; we all knew his father before him; good teachers both; Heintz has lived among us, and nobody has ever charged him with anything."

Alas! The good burgomaster knew that he had stolen Armine's heart, and had ravished a kiss from her maiden lips in the still moonlight in the city park.

"The other candidate," continued the orator, "is the Court Musicus Peter Boxius, of Foghornville. He belongs to the orchestra of our neighbor His Serene Transparency, he is a court official in good standing, an elderly man of quiet, good behavior, in fact, a man worthy of all confidence. The discussion is now open."

The first to speak was Alderman Smyth, who spelled his name with a "y," wore patent leather shoes and had a wife who pointed out to him the path in which he had to walk. As she had a daughter for whom she desired to capture Arthur Treibler, the rich young man of the town, and as Arthur had been casting sheep's eyes at Armine, the alderman waxed so eloquent in behalf of Mendt that the opposite party became furious. Alderman Brummer at length jumped up exclaiming: "At last I can get in a word. Boxius is our man. Not this young hop o' my thumb! Boxius is not only a musician, but one who can represent us. Can you compare that piano thumper to Court Conductor Boxius? Not only is he a good musician, not only is he a respectable man, not only is he a court official, not only has he an Order—think of that now, an Order! Why, the burgomaster does not possess one! Not only all this as aforesaid, but he has a noble, manly ideal aspect with his lordly Capellmeister locks!"

This phrase startled some of Mendt's supporters. They were married men, and all the women of Fiddletown had gone into raptures over Boxius' redundant locks, as they waved around his coat collar, whether he stroked them back meditatively, or shook them mightily, or let them drop in melancholy. So "Boxius!" was the cry. It was with difficulty that the patriotic Fiddletowners managed by filibustering to get a resolution passed that a public trial of skill should decide between the rivals. The town clerk, a nice old man, who played on the 'cello, had composed an opera, *The Hero of Fiddletown*. This was to be the touchstone. Mendt was to conduct the first and third acts, Boxius the second, and the votes of the audience were to decide the question.

Then wire pulling began. Poor Mendt, a very modest youth, could do nothing but sigh and think of Armine; he could not and would not beg for votes. Boxius, however, went to work, shook his fiery locks in all the ladies' faces, and canvassed everybody. Armine's aunt was strong on his side, poor Armine could only sigh for Mendt and cry, "I don't belong to the town. No! Never!"

The day of the trial came. The house was full, the audience all in excitement, Mendt came in accompanied by one of his pupils, and took his place with fear and trembling. But he soon overcame his fright, entered into his work, and directed with a swing that inspired his musicians, "divinely," as Armine proudly declared. At the end of the act great applause greeted the young man.

Boxius then stepped to the conductor's desk and respectfully drooped his long locks to the audience. He swung his baton solemnly, he waved his locks harmoniously up and down, and a paid claque he had put into the gallery broke out in "spontaneous applause." In the great scene of the second act the *Hero of Fiddletown*, who was represented by the blacksmith of the town, has to vow vengeance on his enemies in a long air. The big blacksmith brandished his long sword through fathoms of space, advanced, retreated, bellowed as he had never bellowed before; backward and forward went the *Hero's* sword, backward and forward went Boxius' locks, as his nose at times pointed heavenward, at intervals bent down till it touched the prompter's box; louder and louder sang the *Hero*:

I'll have thy head—  
Thy head—ea—ea—ea—ead!

Fiercer and fiercer he waved his sword, now turning to the wings, now with his back to the audience confronting his foes; ah, brave *Hero*, they are many, thou art one. He recoils for one final effort, back, back to the front, till his cloak brushes away the prompter's spectacles, he brandishes his sword for one final thrust—and then a titter is heard, then laughter and then the orchestra went wild. On the *Hero's* sword was the head of Herr Boxius, at least

the best part of it, his glorious hair, the pride of Fiddletown's dames. In his surprise he rushed to recover his vanquished locks, he clambered on the prompter's box, then that frail fabric gave way and he and the prompter went down to depths below. The orchestra was a scene of anarchy, the *Hero* ceased to bellow, the curtain fell, and Boxius and his Capellmeister locks were seen no more at Fiddletown. Mendt was conductor, fair Armine his bride, and her golden hair was hanging down her back.

#### WHY FOR NOTHING?

THERE is a report in circulation that William H. Keith, the baritone, has refused to sing on trial in New York. So far, just so good and right and proper.

Now, Mr. Keith is an artist of reputation. He has just returned from the Worcester Festival, where, even had he earned no previous artistic record, his pronounced success was sufficient to establish him indisputably as an artist of sterling merit. Mr. Keith's professional diploma was all signed, sealed and delivered by public and critical verdict before he set foot in the city of New York. Mr. Keith is not suing for a hearing. The case was not a case of charity. Then why and wherefore should Mr. Keith be invited to give a so-called trial performance in public for nothing?

He flatly refused, and he was absolutely right. In taking this stand this singer has earned the thanks and approval of every legitimate artist, whose hard won field is too often permitted to be invaded by paltry professional beggars for a hearing, or, still worse, by half trained amateurs, who will calmly take the bread from honest artists' mouths to gratify their own frivolous ambition for a passing public appearance.

Things all value for something or for nothing. The something, corresponding to the status of the artist, is usually pretty accurately measured for them by public opinion. Any singer or player worth a something, however small, has passed the stage of experiment. They have earned their claim to a certain price for a certain labor through native talent backed by hard work and frequently by heavy expense. Once this claim has publicly been allowed them, unless it be done voluntarily in the cause of charity, any artist who gives his labor without his hire wrongs not only himself but every other fellow artist, as well as helps to undermine the proper basis upon which a public should receive its education and enjoyment.

That many good artists fall victims to the hope or promise of some permanent engagement and give one trial performance gratis is a mistake to be deplored. If worth listening to for once, they are worth paying for once. Let them say, "Yes, I will sing or play for you once on trial in public, and ask to make no binding agreement, but I will take my ordinary fees for the trial appearance, they are so-and-so." This compromise is quite as much as any self-respecting, established artist should be expected to make. Consenting to be experimented on after a reputation has been already acknowledged is a concession in itself, but consenting without any emolument therefor bring backs the professional to the platform of the amateur who makes his primary bid for the artistic suffrages of the public.

Every time a song is given to a committee or management for nothing, every time does some qualified artist suffer for the cash value of that number, and every time is a material public taught to think that of all things cheap and valueless nothing can be so little worth the buying as the product of human art. But if artists themselves fail to take the attitude of Mr. Keith and set a price without fluctuation on their own talents, who else is going to do it for them? Not philanthropic managers, nor church committees, nor, still further, art worshipping private individuals who are sometimes supposed to feel that all their gold offerings were poor requital for the sublime boons conferred by artistic genius. The art world itself it is which must become a steady phalanx, each man's price upon his own head, and without that price—which is synonymous with self-esteem—no member of the ranks should be forthcoming. Until this is comprehensively resolved upon there can be no calculable source of income for artists any more than there can be any fixed standard by which the public may form comparisons and be aided in their judgment and approval.

The vitiated pass to which singing on trial has been brought in churches, particularly in the city of

New York, resolves itself into a species of artistic blackmail. Out of fifty-two Sundays in the year there are churches which manage to wiggle out of paying a soloist for more than thirty-five, perhaps less. The remainder are filled in with soloists who appear on trial and of course don't suit. A new one is tried each Sunday, until there are probably no more with any pretense to suitability left to try, and then the church is compelled to engage the singer who should have been engaged in the first instance, and who meantime has been enduring inconvenience—perhaps necessity—while the other volunteers have been economizing the church finances.

Now, if these volunteers who have been so liberally cheapening art, as well as their own worth, were to have upheld their value and refused to sing unpaid the case would have been made one of speedy and honest competition. The church would have been coerced into forming its justest judgment quickly, since nothing was saved by postponement, and the surviving fittest would have entered in proper time into their own. Every church is not accused of driving a trade in the direction of obtaining singers gratis on the trial pretext, but it is a fact that, even if they themselves have not compared notes about it, that churches can afford to be dilatory in choice when the ball is kept rolling for nothing, when if they had to pay for experiments they would decide more peremptorily on exactly the singer who suited them.

It would seem an abasing and melancholy fact that, even in many cases, artists and owners of the divine spark beyond the power of earthly purchase should often rate themselves lower than the commonest tradespeople or even of objects of mechanism or articles of material usefulness. A piano, a bed or a bicycle will be sent out for purchase by trial, but you pay for the period of trial in proportion to the full value of the article, and if you return it with new marks of wear or tear you pay for these same in addition. Any man or woman who has earned the right to hang up a sign, be it of tailor, milliner or carpenter, will undertake to do some small particular office just for a trial, but they get paid for the trial let results be good or bad. It seems left for artists, the choice and gifted workers of the world, to stand at the public beck and call as objects of trial not worthy even the passing hire, and presumably oblivious to the wear and tear of any exertion or disappointment.

It is not all the fault of the managers. Artists have cheapened themselves, and spoiled, indulged and begged with managers, until now the latter have brought them to an extreme of inconsiderate exaction. The yield on the side of artists has more than kept pace with the shameless demands made upon their services, and for much they have only themselves to thank. Employers of musical artists now have to be brought up with a sharp, quick turn. "Nothing for nothing" is the motto needed to confront them, and when they read it in the case of something they really want they won't be in any wise deterred, although probably a little disappointed now and again that they are balked of one free trip on trial.

Among the brethren it should be created an offense punishable by a vast professional snub should any artist cheat his fellows and debase his calling by doing any work unpaid for. Members who violate this proper *esprit de corps* deserve a flagrant sign upon their forehead marking them black sheep within the fold, the enemies of music and musicians. They will continue to be asked? Of course they will. The worthy ones will more steadily continue to refuse.

#### WOMEN OR MEN TEACHERS?

THE question is constantly mooted in the vocal world as to whether or not women should make the best teachers of singing for women and men for men. Prospective vocal students vex their heads with this problem, and among none is it so torn to shreds in discussion as among teachers themselves. As a rule the stand is taken among women teachers of singing that they alone are fit to train the voices of their own sex, while the male professor decides himself equally qualified to teach one and the other. To do female teachers justice, they only claim the feminine monopoly and talk little or nothing about their capacity to handle baritones or basses, as the case may be.

These women teachers base their claim to monopoly on the ground that it is essential for any teacher to be able to give a practical exposition of the tone formation in the pupil they require, a something



naturally which a bass teacher will not be able to do for a soprano or contralto. The argument that vocal production with a pupil is largely acquired by mimetic means has been proven not fallacious, yet on this same score a feminine teacher with only a contralto organ would fall to pieces on her own showing if called on to instruct a soprano.

The theory would resolve itself by logic into the necessity of, first, no teacher of either sex undertaking to teach singing who did not sing well, and, second, each teacher only accepting pupils whose quality corresponded exactly with their own.

That successes have been made contrary to this, and that failures have been made, observing it at least in part, does not detract from the interest of the argument. Is it a veracious one? Some of the best singers living have come from the studios of teachers who could not form a tone of any quality if they tried. Now, are there any enthusiasts who would like to prove that these are only the brilliant exceptions to a rule which is essential to the success of nine-tenths of the vocal students of the world? It has been claimed publicly and privately by many heads of the vocal profession that every singing teacher should sing. An outcome of this has been that many singers who know nothing whatever of teaching teach. The product of the studios of erstwhile primo tenori and prime donne can as a rule be readily recognized. They have a certain amount of style and nothing to use it with. The pupil of any former operatic star whom you find with a voice is like the drop of water in the desert—a desert of gesture, much manner and mouthedness.

It would be grateful and enlightening to garner the views of any interested in the vocal art upon this vexed question. It is a much more vexed question than print has thus far admitted. Young women puzzle and ponder sorely between Madame and Signor on this score solely. Teachers behind their own doors deliver themselves unequivocally upon it, and if they were to do so in public, furnishing therewith their artistic or physiological arguments, it might provide interesting and improving food for discussion.

To whom shall the vocal pupil go?

**Another Soprano and Pianist.**—Miss Lillian Sanderson, who has gained a widespread renown in European countries as a Lieder singer, and Mr. Robert Freund, the famous pianist from Zurich, will sail for America in the spring. They will make their first appearance in New York, after which, during March, April and May, they will make a tour of the States.

**Marie Brema.**—Miss Marie Brema will sing *Brünnhilde* on November 12 at one of the Mottl concerts in London; on the 13th she sails for America. The 21st, 22d and 23d of November she is engaged to sing with the Boston Symphony Orchestra in Boston and Cambridge; a few days later she will make her first appearance with the Abbey & Grau Opera Company in New York.

**Helene Hastreiter.**—Mme. Helene Hastreiter, who became popular through her appearances with the American Opera Company and afterward in her concert tours with Theodore Thomas and the Boston Symphony Orchestra, has recently arrived in America and will be heard in a number of concerts during the present season. While sojourning in Europe she has sung in opera in London and more recently achieved a great success in opera and concerts in the principal Italian cities.

**An Ecker Piano Pupil.**—Miss Mary Willing, a pupil of Mr. John Emil Ecker, gave a piano recital on Tuesday evening, October 29, in St. Paul's Church, Toledo, Ohio, assisted by Miss Helen Mandeville, soprano, and Mr. W. H. Willett, baritone. The young pianist came through a difficult program of Beethoven, Chopin, Rubinstein, Schubert and Liszt with a good deal of finish, reflecting as much credit upon her instruction as upon her own talent.

**Howard Brookway.**—A number of the works of this gifted young composer will be heard in New York this winter. Mr. Brookway has been engaged for a limited number of concerts with Marsick in New York, Boston, Chicago and other principal cities. It is to composition and not to piano playing that Mr. Brookway has given his recent years of study in Europe, and in his public appearances this season he asks to be considered as a composer playing his own works and not a piano virtuoso. The young composer is only twenty-four, is a native of Brooklyn and has just returned from five years' study with Professor Boise, in Berlin. Last February at the Singakademie he gave a recital of his own compositions with the Philharmonic Orchestra under Professors Mannsdaedt, Barth and Wirth, when his *Symphony*, *ballade for orchestra*, *sonata for violin and piano*, *cavatina for violin and orchestra* and piano numbers were performed. His success was extraordinary and unprecedented for an American.



## WAGNER.

HAMLIN GARLAND.

A faint far horn was blown—  
I listened—and the hollow north  
Grew thunderous and sweet with sound!  
From vaulted caves of ice, where the lone sea boomed,  
Wild echoes of voices sprang.  
From the bitter north swart maidens swept  
Horsed like warriors; their stallions' feet  
Trampling the slant sleet of the keen wind,  
Ravens flapped by, black as the winged helmets  
The sisters wore, followed with lustful cries  
But the eyes of the passionless maidens  
Were sweet and clear and wild.

Deep in the rocks grim toilers trod  
Vast forms steel-clad and masterful  
Smote bellowing dragons in their dens,  
Lightning circled the desolated peaks  
Where the gods sorrowed.

Voices, everywhere voices!  
Snarls of vengeance, shouts of defiance,  
Wails of anguish over the slain,  
Where women white-bodied and splendid  
Veiled with shining hair, lay faint  
On dead lovers' breasts.

While deep  
In the flood arose the water-woman's song.  
Symphonies infinite, sad, wide as despair,  
Deep as regret, arose from the earth and water  
And blew in strenuous streams of harmony.  
Unavailing beauty, strength and youth,  
Valkyrie, Dwarf, Demi-gods, Wotan, Loki  
Imperial Brünnhilde and her Siegfried  
All walking, moved and sang and fought again  
In the golden, rose-shot mist of music land,  
And wondering, in horror strange as sweet, I cried,

"O dreams of darkness, who hath conjured you?"

And in the dim light they turned  
And lifted their hands, while the sea snarled on,  
And in a sound which whelmed me like a sea,  
They cried "Our master, WAGNER!" —*Chap Book.*

M. LUERE, the well-known manager and husband of Camilla Urso, a man who should have been a French abbé in the fifteenth century, so bland and delicately courteous is his personality, showed me the following letter from Saint-Saëns:

PARIS, October 12, 1896.

DEAR SIR—I thank you for not having forgotten me, but to the reasons which prevented me from making a tournee in America others have succeeded. I am no longer young, I have forgotten to practice my piano, and should not dare to play the virtuoso. I played for the last time, two years ago, my second concerto at the Philharmonic Society in London while still in full possession of my means, but I do not wish to wait until decline is perceptible before ceasing to appear in public. I should have to begin practice again and I have no longer any time. The composer has killed the pianist: let him repose in peace! With my best remembrances,

SAINT-SAËNS.

What a pity! America will therefore never hear and see one of the most interesting musical personalities of the latter end of the century.

That most sombre and sinister of the Shakespearian symphonies, *Macbeth*, served to open Henry Irving's season at Abbey's Theatre Tuesday night of last week. It was a foregone conclusion that the titled actor would play this rôle, for its strong supernatural quality, its desperate battlement of the spirit that denies, and the spirit of tender thewed poesy appeal to a man of Irving's intellectual powers.

As given by him it is a succession of darkling tableaux, strange visions of haunted woodland and dreary moor. One scene is burnt on my retina. An angry, blood stained sky, and the few clouds stained with gore. A blasted heath, indeed! It needed but

the gibbet and a Doré would have stared at us, framed by the wide proscenium of the Abbey stage.

No less striking was that palace hall where the wraith of *Banquo* was seen by the sinning man whose soul was sick unto death. The barbaric pomp, yet of a dull northern hue, a true Gothic note; the semi-savage company, the trappings and the one tone of relief, the one high light, *Lady Macbeth*, superbly accoutred. This scene was superb!

Then, too, that weird Freischütz glade, where the shades shimmered to the hideous crooning of the sisters! What exquisite effects of lighting! What a mellow moon floated high and free! The disappearances of the witches was managed admirably. A flash, a crash and a light wrack of cloud. Surely the earth hath bubbles.

Mr. Irving's genius for stage management is almost Wagnerian. He is always in the right key. He feasts the eye, he woos the ear with music. He masses his color scheme so solidly and makes his changes so rapidly that you cry aloud: "This is not mere mummery; this is the very simulacra of life!"

You will never forget that banquet hall. You cannot efface the stirring picture of the rousing of the sleepers after the murder most foul. To thin thunder came the fateful knocking at the gate—and I thought of those four great pulsing throbs—heartbeats in the Beethoven symphony in C minor, the fifth. So knocks fate at the door. Ah, England's marvelous symphonist learned the trick before the German master. Such moments of suspension, of terror, are worth a wilderness of speeches.

But the performance. It was, as far as Mr. Irving was concerned, in his very best Mathias manner. He informed us several days ago that his *Macbeth* differed from traditional readings inasmuch as he made the man a man—a genuine fellow, stout sinewed, fearing neither God, the devil nor his own wife. A man who cast Hamlet-like moods of irresolution and conscience breeding terrors to the wind. A poet, yet a butcher. I confessed I was amazed at this analytical program, and awaited its execution with curious dismay. My curiosity was not satisfied. Mr. Irving gave us a Thane of Cawdor the like of which has never been seen—aye, or, for the matter of that, heard before. I looked for the native hue of resolution after the encounter with the horrid sisters, but it was sicklied o'er by the pale cast of a fine spun reading. "Duncan comes to-night" lent him courage, but the maze thickened, cross purposes mastered his will, and at the dagger speech melodrama boldly invaded the stage. It was Mathias who gazed vacantly at midair. I heard Mathias' voice, and listened for the sinister jingle of the bells.

After the murder Mr. Irving became a squeaking, mouthing imbecile. There was no doubt left in my mind that Shakespeare's *Macbeth* was a superior Degenerate, with occasional homicidal tendencies. The abject terror was well portrayed. Mr. Irving has mastered the gamut of the thrill; he can give you a poor, driving wretch overcome by his conscience-kindled fears in the most approved footlight fashion. But, God of Garrick, it is artificial, it is antique, it is hopelessly theatrical. It bears as much relation to real life as does the penny dreadful.

Remember, I do not wish to detract from the intellectual savor of this actor's work. He has a certain sort of imagination which is kindled by things which lie beyond the pale of the ordinary—the possible. There is a fine, dry, hard quality in his feeling, which appeals because of its fineness, because of its sincerity. Mr. Irving is ever sincere; is sincere in his reading of *Macbeth*; but it is not *Macbeth* that he gives us; only a stage creature, infirm of vitality, not a warrior, but a weak kneed, hysterical madman. The supernatural touches were the most convincing. There was the shudder, and Irving—a mere bundle of nerves—communicated his hysteria to his auditory without difficulty.

I liked him best in his interview with the witches in Act IV. His stature seemed to have added inches, and he struck fire after the prophecies. But most doleful of all was the vocalism of England's greatest actor. Wegot our Shakespeare as if heard through the veil of a foreign tongue. There were arid stretches of unintelligibility, accompanied by angular sawing of the air. A strong, keen brain has nature dowered this man, but it is locked up in the most un-



happy of fleshy caskets. Worse acting, considered purely from externals, I have never seen, yet the illuminating flashes—lightning on sea of sand—revealed an oasis of strong purpose and content. As it now stands, Irving's *Macbeth* is worthy of study despite its grotesque quality, its barren elocution, its lack of martial music, its badly flexed pose and movement. It is the result of the lamp, not the spontaneous expression of a natural born actor, and yet at times it touches a climax—a climax purely of the head—which startles. For the rest it savors strongly of melodrama, and it is a poorly executed figure in a picture of unexampled brilliancy.

As might be expected, Miss Terry's *Lady Macbeth* was an admirable foil. The true protagonist of this fugged tale of passion and bloody murder became a woman all graciousness, for Ellen Terry could turn hell itself to prettiness. She was an alluring wretch. She won *Macbeth* not by her speech but by her eyes. She was tender—oh, so divinely tender when she spoke of that suckling babe. You ne'er believed her awful threat. In the sleepwalking scene—where the dramatist gathers the skeins and, with masterful skill, brings before us the leading motifs of the play—here Miss Terry was charming. She was a lovely woman pretending sleep. The Orphic utterances, the heights and depths of the she-devil of the North, are beyond her powers. She was shrill and scolding in sustained legato work and lacked everything but winsomeness.

The incidental music is by Arthur Sullivan, and when it is not Mendelssohn it is Lohengrin. The piece was fairly well cast. I enjoyed myself hugely, for was not my eye flooded with color and form?

I saw him as I left the house after the fourth act of *Macbeth* Tuesday night of last week. He was muffled up, and sought to avoid my glance. Indeed, this was so marked that I grew nettled. I noticed that he evidently preferred Charlie McLellan's company, and fearing that a topic for the town would be inevitable, I resorted to strategy, bold and conscienceless.

"The newest batch of pumpkin pies at the Owl wagon are supreme," I said, apparently addressing midair.

The Veteran Actor paused, and I saw McLellan's brows darken.

Feeling victory, I plunged into the murky midnight gloom and sped to the Owl lunch wagon. In five minutes I saw opposite the Delectable Pie of the Puritans and the Veteran Actor. I had not long to wait.

"I'm be—" but I stopped him.

"My dear V. A., remember it is, after all, the point of view—remember that, treasure it, assimilate it, ere you utter harsh criticisms."

It is my most immemorial year, and rent day is at hand; yet believe me, dear boy, I felt elated. The V. A. had seen *Macbeth*, and with the true gourmand's joy in anticipation I endeavored to check his virgin remarks. It was a moment of epicurean delight.

"I'm bewitched," he said, quite mildly, "if I am not agreeably disappointed!"

"I saw E. L. Davenport's *Macbeth*, and I saw Salvini's, and really your Irving is not so awful. Say, what is the name of the young fellow who dances and does the imitations? Oh, yes, Dixey! Well, Dixey isn't so good after all. Why, me boy, Dixey didn't begin to touch Sir Irving when he spoke the dagger speech. I liked it. Yes, I did. Don't sniff and look superior. It was a new reading. When Macready did that business he went down stage so far that the leader of the band had the shivers at the end of the act. Ah, Mac could touch them! You think I am an old fogey and not progressive. There, don't apologize; I read what you wrote. Go ahead, and have fun with the old man all you like; but take my aged, perhaps senile tip, Irving knew what he was up to. If he had spoken his lines clearly he would not have caused the enormous sensation next day. Actor! Why, he's no actor; he's after the sensation every time. He can talk as clear as anyone when he wants to; but then any actor can do that. It's only a great man that fills the house simply by mumbling and gasping in the middle of a lot of all-fired fine scenery.

"Ah, my son, you can't fool this old flam. Irving acts like a marionette, and he never speaks English; but what's the odds, the house is crowded. Art be blowed; he's after the ducats! It's fashionable to be mysterious, to give us the symbol and not the speech

—it's the cymbal, that's what it is, and noise pays. Look at your new Johnnie in France—what d'ye call him? Metherlink—well, he just plays queer with the language, and you literary fellows fall in line and worship. I don't blame Irving. He's had all the success he wants. It's dough he's after now, and he plays the sand in the eye game. It's a new *Macbeth*, and next year he will play the part in the dark, and all you critics will rave about the symbolism. Why, if he had spoken louder that little speech of thanks, perhaps no one would have been killed—"

I stopped the Veteran Actor right here. He was becoming cynical, and I despise cynicism. Then we ate more pie, and spake no more that night.

Occasionally a solo pianist crops up in the world who is unquestionably of fine musical temperament, of scholarly attainments, of indisputable intellectual attainments, but alas! not gifted with the divine faculty of expression.

What a scurvy trick is this played by nature upon suffering humanity!

Why have some artists the vision and not the voice!

Henry Irving is such a one. A fine nervous equipment, a man of poetic sensibilities, a fellow of fancy, of feeling, of lofty ideas, yet his hand falters in the execution, falters and fails.

I watched him with unflagging interest in *Macbeth* at Abbey's Theatre—watched and wondered. He held my attention in a mental vise. There is no escaping his tense touch. He never once lost his hold on his theme, but the symbols of expression were painfully inadequate. It is a commonplace to speak of his elocution, his enunciation is a byword, his poses stilted, awkward; yet the man has magnetism, intellectual magnetism, and by its magnitude and his unrelenting will power he has achieved wonders.

Just think of the actors you know who are dowered with a handsome figure, face, sonorous voice, mobility of expression and yet have fallen by the wayside—that wayside triumphantly trodden by Irving!

He has the brains, the fervor, the love of his art; above all, he respects himself. Let us admire him for his many admirable qualities, and sorrow that nature has been so chary of benefits that she showers incontinently upon the meanest of men.

There is little I need say further about *Macbeth*. I would surprise you if I told you the number of actors I have seen in this tragic rôle, beginning with the late E. L. Davenport. We remember Salvini and all the other foreigners, German and French, who have struggled with the part. And then McKee Rankin I saw in the classic city of Brooklyn—saw his production, and liked best of all Edgar Kelley's original incidental music.

When you remember Booth and consider Irving, sadness seizes your vitals. But despite the very natural if somewhat boastful spirit on our part regarding the various settings we have seen in this country, Irving's easily leads in artistic quality and feeling.

What prodigality was lavished upon that very short scene—the reception of *Duncan* by *Lady Macbeth*. It reminded me of some Scandinavian episode—some pictorial anecdote in the *Götterdämmerung*. The murky atmosphere, the dull torches, and *Lady Macbeth*—a vision—a lovely Gaelic spider, welcomes the royal fly to her snare! It is a wonderful picture.

I have no opportunity—being hard pressed for time—of speaking of Mr. Irving's support. I have seen better *Macduffs* and *Banquos*. The ensemble alone is worthy of praise.

Miss Terry deserves the credit of carrying out with consummate art the only conception of her rôle nature allowed her. There was no other alternative. Miss Terry is not Charlotte Cushman. She has not the massive, passionate touch of a Rubinstein; rather the graceful, subtle charm of an Essipoff. Her note is pure, and she played *Lady Macbeth* in a light, so-prano key. She allured her lord with her eyes—burning beacons, false signals of ambition. Once she flamed into ferocity and I sat aghast, expecting the very heavens to topple, but it was but heat lightning in the sweet, clear sky of this sweet artist.

What hath she with darkling fate, with the problems that rend the soul, that wither and kill? For her the gracile figures of Shakespeare, the delicious irony, the smiles that shimmer through tears. I

would not see her again in *Macbeth*, or for that matter Mr. Irving; but let us nevertheless be grateful for the production. It was beautiful and interesting.

The Boston Symphony Orchestra will give its usual series of six concerts in this city this season. Mr. Ellis, the manager, sends me an elaborate retrospect of the work of the organization. No mention is made, however, of Mrs. Thurber, who was instrumental in bringing the orchestra to this city in 1887. Steinway Hall was the scene of operation and Gericke conducted. That marked the initial success of this unique band. Then Arthur Nikisch followed Gericke, and America enjoyed the presence of one of the greatest conductors alive. Emil Paur? This is not the place to consider Mr. Paur's claims. He is a sound, sane, solid, sober, sensible—let me see, can I rake up any more s's; ah, yes—stolid conductor. But the band is the band. It is the best drilled in the land. Let us rejoice that it will play here in another fortnight.

I note with approval that Gertrude May Stein has been engaged by the Händel and Haydn Society, of Boston, to sing in Bach's *Passion*. This young woman is in the very foremost line of our concert and oratorio singers. She is a contralto with an admirable vocal equipment, and, best of all, in her veins courses dramatic blood. Dio Mio! How I suffer at song recital and oratorio because of the sleepiness and lack-lustre style of most singers. Temperament is ever my critical slogan, and its presence atones for a multitude of sins. But Miss Stein, who is a handsome creature, has few musical sins. She sings remarkably well, as those who heard her with Seidl, Damrosch and Van der Stucken can testify. Her proper place is the operatic platform, her special forte the Wagner music drama.

I spoke a few words to E. W. Townsend in the lobby about the staging of *Chimmie Fadden*. Rehearsals are in progress, the play, dramatized by Augustus Thomas and the author, ready. Charles Hopper will originate the title rôle. Mr. Townsend sailed for Europe last Wednesday, consequently he will not be present at the production. His new book is in its sixth edition already, and the star of this brilliant, original young man is in the ascendant. I withdraw the last phrase after due consideration. It is banal and patronizing, besides not being strictly truthful. Mr. Townsend's star has been a fixed one in the literary heavens for some time.

I wonder if being armed cap-a-pie, with critical lance at rest for the first night foray, does not unduly excite a man's desire for slaughter. What *Senator Beck* says of editors might be truthfully said of critics:

"A dramatic critic on a first night is like a boy in a frog pond with a bean shooter. He may have no ill feeling for any particular frog—but he has a bean shooter."

I beg Mr. Carleton's pardon for the misquotation.

This weighty idea happened in upon my play-sodden imagination last Wednesday evening at the Fifth Avenue Theatre.

I missed the initial performance of Henry Guy Carleton's *Ambition*, and I am glad I did. Mr. Goodwin, it was reported, had not played into the part of *Senator Obadiah Beck*, and there were remarks made about his misfit wig. With the waistcoat of my critical equipment very much unbuttoned and suffused by a heavenly feeling that no "copy" had to be ground out, I sat through the new play, and—mirabile dictu!—I forgot to find fault. Really dramatic critics should see a new play on its tenth, not its first night.

Mr. Carleton was in a happy vein when he made *Ambition*. Steering a midway course between the broad, biting humor of Mr. Hoyt in *A Texas Steer*—a play, by the way, not to be sneered at as a slightly overdrawn picture of political life—and the more serious study of Mr. Thomas—I won't refer to *The Senator* or *The Nominee* for patent reasons—Mr. Carleton has contrived a fairly individual character study for Mr. Goodwin. This actor is said to like the part. I can't blame him. As he played it a few nights ago I saw Nat Goodwin at his best. Versatile fellow, he hardly seems to realize how much nature has done for him. He has humor, half a dozen different sorts, at his beck, and he can be the tough, cyni-



cal American who invites the Spanish gentleman to look out of the window, and again the simple hearted, natural man who listens to the bear and Indian stories with unfeigned delight, not forgetting those inimitable flashes which the text by no means indicates.

That one scene with Miss Russell is the apex of the play. Human, tender, unforced, Mr. Carleton should be forgiven a wilderness of imprudent young couples for this particular episode.

The play touches actualities. Despite its many shortcomings it is in the right key. We need American subjects by American playwrights. Hang your no-man's land wherein disport dream-like figures of conventional stage types. The story of Ambition is not clearly told, and *Beck* is a little given to patriotic buncombe. Besides, he might be a trifle less incorruptible, Mr. Carleton. Remember that he was a senator and an American!

Mr. Goodwin has a capital part in this new play, and so has Annie Russell. This lady is always a grateful figure. She is especially happy in her work as *Ruth Maxwell*. The second act will float the play. There are some vulgar touches, and the slang is contemporaneous. Mr. Carleton has not lost his gift of dialogue, and I smiled at the curtain drop on the first act. American writers are beginning to master the art of simple finales. The last act is unfeignedly sensational and commonplace. And most of the characters of the play are familiar ones. Arthur Hoops deserves a passing word for his generally improved acting. Some day he will entirely forget that he has a handsome figure.

There is gross and vibratile excitement at the headquarters of the Professional Woman's League because a coarse, hard hearted person insinuated in a morning paper that the league accomplished nothing.

Now, what, I ask, in the name of the National Census, does this critic—evidently a woman—wish of the league? Is it not a beautiful organization? and of Things Beautiful we never demand utility. The league, allow me to intercalate, is not an incubator of actresses. Besides, you can never make bricks without straw, although the New Woman fondly imagines so. No, no, the Professional Woman's League stands on its own legs—I beg pardon—on its own casters. Don't disturb it by asking impertinent questions. Selah!

Everyone feels the deepest sympathy for Theodore Toedt and his gifted wife in their affliction. Mr. Krebbel printed the following in the *Tribune* recently:

"Theodore J. Toedt, long one of the most admired of New York's singers, has lost his eyesight. Afflictions have come upon him in a way that must subject his philosophy to a fearful test, but he is enduring them in a manner that has increased the admiration for his character which his friends have always had a hundredfold. Two years or so ago illness robbed him of his voice, and he was compelled to quit singing and take up teaching. Last spring his vision became dim, and he went under an oculist's care. He spent his summer vacation in Vermont, but neither he nor his friends suspected that the calamity which has overtaken him was threatening. The disease, however, for reasons which baffle explanation, took a sudden turn for the worse, and long before he returned to the city his sight had left him. His optic nerve is atrophied; he can barely see large objects in a strong light, and is compelled to have an attendant wherever he goes."

**Carl Wolfsohn Musical Club.**—This club is reorganized for the season and will hold its musicales in Steinway Hall, Chicago. The club, hitherto restricted to Mr. Wolfsohn's pupils, will now be open to anyone interested in the work. Particular attention to Brahms will be given and a number of new works played. Here are forthcoming programs:

Brahms recital.—Sonata, G dur, piano and violin. Piano solo, intermezzo, op. 117; capriccio, op. 76; scherzo, op. 4. Trio, op. 18.  
December 18, 8:30 P. M.—Beethoven recital: Sonata, piano and violin, C moll. Sonata, piano solo, op. 27. Trio, B flat major, op. 97.  
January 15, 8:30 P. M.—Brahms recital: Sonata, A dur, piano and violin. Sonata, C dur, piano solo. Trio, C moll.  
February 19, 8:30 P. M.—Brahms recital: Sonata, E moll, piano and cello. Piano solo, intermezzo, A moll; intermezzo, A dur; ballade, G moll; two ballades, op. 116; romance, F dur. Quartet, A dur.  
March 11, 8:30 P. M.—Brahms recital: Sonata, E moll, piano and violin. Piano solo, intermezzo, 5 and 6; capriccio 7, op. 116; two rhapsodies, op. 16. Quartet, G minor.

Mr. Wolfsohn, piano; Mr. Eugene Boegner, violin; Mr. Yunker, viola; Mr. Bruno Steindel, cello, are the artists.

## PADEREWSKI.

**A** GAIN Ignace Jan Paderewski! Carnegie Hall of New York city last Monday night found the famous Polish piano virtuoso once more on its platform, and once more he won a great and well deserved triumph. Paderewski is harder in appearance and his hair is closer clipped. A certain constraint in his playing, natural under the circumstances, wore off after the first movement of the F minor concerto of Chopin, and from the larghetto on to the close of the concert the enthusiasm was cumulative.

Richard Burmeister's admirable orchestration of the Chopin concerto was used. It was critically dealt with in the columns of THE MUSICAL COURIER nearly two years ago. Mr. Burmeister, it may be remembered, slightly changed and strengthened the piano part, introducing a cadenza to replace the missing coda in the first movement and using octaves, &c.,



to make the finale more brilliant. Paderewski, however, employed the old piano version. The performance was a broad, impassioned one, very modern and very brilliant.

In the Liszt E flat concerto the lion awoke, and the critical audience had an opportunity of judging Paderewski's technical growth. The old magnetic charm he will never lose, and he plays now with more freedom and more dynamic intensity. In a word, his tone is bigger and more massive. The heavy chordal work of the hackneyed Liszt concerto fairly fought the orchestra in volume. The velocity of the finale was overwhelming, and a storm of applause and shouts broke out at the end. Paderewski has never played in New York city with more fire and fury. He let loose the dogs of warring music and the harmonic tempest howled into a perfect tonal gale.

As an encore he played a Mendelssohn song without words in G, with charming naiveté.

After all, the new Polish Fantasy for piano and orchestra was the touchstone of the evening. It has been praised by continental critics, and estimating it at a first hearing one is disposed to agree with all that has been written of it.

Like Chopin, Paderewski has sought for inspiration in the music of his people. He has made his own themes, however, and in profile they are distinctly individual and characteristic. The work is symphonic, the piano part by no means playing the rôle of a selfish protagonist. Nor is it very difficult in the technical sense, yet how many pianists could play it as did the composer? Such tenderness, such delicious coquetry, such superb swing, and above all hovered the true Polish "zal"—that subtle, sensuous, sad, ironic and sweet quality so seldom found in the playing of pianists. The work is in the key of G sharp minor, but the tonality is flickering as the rhythms are capricious and involved. A composition displaying marked musicianly skill and the orchestration warm in tinting is always effective. At no time do we get over elaborated passage writing. Indeed the note of simplicity throughout is rather bewildering. As to form, the fantasy is free and Lisztian, but it easily outranks the Hungarian Fantasy in poetry and distinction. It is Polish, but Paderewskian. It is not as individual a work as the composer's op. 17, the piano concerto, but it is destined to more popularity. There

is a very engaging mazourka-like movement after the first section which wins the ear, and the melancholy Dumka in B, with its duo for English horn and viola, is unique in piano literature. The introduction of a harp in the score is also unusual.

The last movement is a tantalizing national dance from the Krakowiak. This shows poetic caprice and piquancy, and it made an enormous effect.

The audience could contain itself no longer after the Fantasy. It left the stalls and crowded to the front of the house and forced the great pianist to play a Hungarian Rhapsodie, an obscure, jangling thing by Liszt, and Schumann's Nachtstück in F. It was the greatest triumph Paderewski has enjoyed in America. The Steinway piano he played was a noble specimen of the piano makers' art. After the outrageous ordeal of three concertos its temperament escaped unsinged. It was mellow, musical and militant in tone, and Paderewski has never had a better instrument upon which to exploit his lovely playing.

The concert concluded, he held an informal reception in his dressing room and was adored in the old fashion. He also nursed a wounded finger which he received while executing one of the dazzling and dangerous glissandi which abound in his fantasy.

Walter Damrosch and his Symphony Orchestra accompanied Paderewski with sympathy and precision.

His first recital occurs next Saturday in Carnegie Hall at 2:30 P. M.

### Manuscript Society's New Quarters.

**T**HE formal opening of the M. S. Society's new club rooms, at 17 East Twenty-second street, took place on November 1, and was prolonged at the hours of 11 to 1, 4 to 6 and 9 to 11 through Friday and Saturday to enable the members of the society to receive and hospitably entertain their friends. The new rooms are bright and pretty, and were made specifically interesting for this opening occasion by the exhibition of a valuable collection of musical autographs, manuscripts, portraits and letters, numbers of them bearing the signature of world-famed composers both from here and abroad.

The world of music, with all its first cousins in arts and letters, managed to be present at some period of the two days' reception, during which Mrs. Gerrit Smith, assisted by the wives of different members at different hours, made a very charming and cordially welcoming hostess. The book which records the names of the long list of visitors (everyone was invited to sign) would form a fair directory of the artistic world of New York, and will be something which in after years the M. S. S. (this ought to be the writing of their title) will like to review with pleasure.

Good musical programs were furnished during the reception hours.

At the Friday afternoon reception the artists were: Miss Charlotte Walker, soprano; Miss Fielding C. Roselle, contralto; Mr. Heinrich Meyn, baritone; Mr. Orton Bradley, pianist; Mr. Paul Ambrose, accompanist.

On Friday evening: Miss Mary H. Mansfield, soprano; Mrs. Adèle Laeis Baldwin, contralto; Mr. J. H. McKinley, tenor; Mr. Louis Blumenberg, violoncellist; Mons. Jos. Pizzarello, pianist; Mr. Frank Sawyer and Richard T. Percy, accompanists.

Saturday afternoon the artists were Mrs. Elizabeth Northrop, soprano; Mr. Tom Karl, tenor; Mr. E. G. Marquard, baritone; the New York Ladies' Trio; Miss Dora V. Becker, violinist; Mme. Van Den Hende, violoncellist; Miss Carrie Hirschmann, pianist. Mr. Bradley at the piano.

Saturday evening: Mrs. Tyler Dutton, soprano; Mr. Ericsson F. Bushnell, baritone; Mr. Hubert Arnold, violinist; Mr. Hans Kronold, violoncellist; Miss Laura S. Collins, and Mr. Levy at the piano.

The entertainment committee, which must be congratulated on having performed its functions well, was composed of Mr. Albert C. Thies, Mrs. Antonia H. Sawyer, Miss Laura Sedgwick Collins, Mr. Richard T. Percy, Mr. Lucien C. Chaffin and Mr. William Courtney.

Despite the rain of Saturday evening visitors were not deterred and the rooms were crowded with an exceptionally merry throng. Under bright social as well as uniquely artistic auspices did the Manuscript Society open its new doors, and the indications are for good fraternal as well as musicianly gatherings within the first real home the society has enjoyed.

**Sinsheimer Recital.**—A soirée musicale was given by Mr. Bernard Sinsheimer, violinist, on November 1 at his residence, 169 East Seventieth street, being the first of the season. The program consisted of the Rubinstein and Liebling trios, a new fantasia for flute and violin admirably performed by Mr. Jaquet and Mr. Sinsheimer, a new suite for piano and violin by Schult, and an Ave Maria of Isidore Luckstone, sung by Mrs. Luckstone Myers. There was also a novel quartet for piano, violin, cello and flute, artistically performed, as was every other detail of the program. It was a delightful musicale.



## First Symphony Society Concert.

THE Symphony Society gave its first concert of the season in Carnegie Hall, New York city, last Saturday night. The public rehearsal took place Friday afternoon. The program was this:

Symphony II, in C minor.....Tchaikowsky  
Andante Sostenuto; Allegro Vivo.  
Andantino Marziale, Quasi Moderato.  
Scherzo: Allegro Molto Vivace.  
Finale: Moderato Assai; Allegro Vivo.  
Air, Esclarmonde.....Masseuet  
Mme. de Vere-Sapio.  
Suite de Ballet, from.....Rameau  
Acante et Céphise (1731).  
Musette.  
Rigaudon et Menuett. First time.  
Concerto for violin, with orchestra.....Lalo  
Andante: Allegro.  
Andantino.  
Allegro con Fuoco.  
M. Marsick.  
Prelude to Act II, Guntram.....Richard Strauss  
(Feast of victory at the court of the Duke.)  
New; first time.

Walter Damrosch conducted.

Dr. Dvorák once made a sweeping criticism of Tchaikowsky's orchestral works to the writer.

"Tchaikowsky," said he, "is not a symphonist; he is a great variationist. He writes beautiful suites which he calls symphonies."

After listening to the symphonies in F minor, E minor and B minor, this seems an unjust estimate, but there is much in the C minor symphony to justify the worthy Bohemian's remark. At least two of its movements are not symphonic in character. The first movement, the strongest, is very Russian in thematic quality. The entire movement is characterized by a bizarre freedom, even recklessness. But there can be no doubt about the skill of its maker. The fantastic "durchführungsatz" and the melancholy beauty of the opening—and very Slavie theme—are evidences of the great Tchaikowsky who was to come later.

He omits the slow movement and marches us to the lilting rhythms of Raff and Gounod. Do you remember the little march in the second act of Gounod's Romeo and Juliet? You hear it in this symphony. The harmonies are of course more piquant, and the Russian composer wields a marvelous color brush. It is a clever movement, but hardly weighty enough material for symphonic treatment. As for that, neither is the banal march in Raff's Lenore.

The Scherzo that follows is of the Saint-Saëns style. It reveals plenty of spirit, and there is the diabolic, riotous energy which pricks the nerves, yet never strikes fire in our souls. The entire work leaves one rather cold. The finale is very charming and the variation making genius of the composer peeps out. The movement has the whirl and glow of some wild dance mood, and over all Tchaikowsky has cast the spell of his wondrous orchestration. In the work are the potentialities which were realized in his later symphonic works. It is our beloved Tchaikowsky but as yet in precipitation. In style immature, there is much groping after effects—effects which he used with such a sure touch in Hamlet, Francesca and Romeo et Juliette. Those piano staccato chords for the brass choir, a genuine mannerism, are already in evidence, and his fondness for the chromatic scale used contrapuntally may be noted. The work has not been heard in New York since 1889. Dr. Leopold Damrosch gave it first in December, 1883.

Madame de Vere-Sapio is a welcome visitor. She was an artist when she left us in search of new musical continents to conquer. She has planted her victorious standard on the Continent and in England and returns more mellowed, her voice richer, rounder, and her style as brilliant as ever. She sang the Massenet aria—a labored, artificial affair—with supreme finish. Her lovely voice, so crystalline in quality, and her musical phrasing were alike admirable, and Madame Sapio has added a new artistic arrow to her quiver. She has grown more dramatic and sings with much more sweep and breadth than formerly.

Marsick made his initial bow to an American audience at the Friday afternoon concert. He is a violinist of impeccable style, technic and musical intelligence. His ideals are diametrically the opposite of the Neo-Belgian school.

He carves for you perfect cameos in tone. His tone is not so large as it is sweet, pure and penetrating. He is poetic—using the word in its commonly accepted manner—rather than dramatic. He is not Ysaye, because he is Marsick, and yet he played the Bach chaconne as an encore piece on Saturday evening in a most severe and sculptural style.

It was a great, noble, austere performance and a surprise, as the Lalo concerto is a composition that demands so many qualities of a player the exact converse of classic. Yet after a most finished reading of this difficult concerto M. Marsick astonished us by his versatility. It would perhaps have been wiser if he had selected a Vieuxtemps concerto for his entrance solo. He is the purest exponent of the French school of violin playing alive. His left hand is surprisingly nimble and his surety in double stopping remarkable. The purity of his harmonics, the ease with which he plays octaves, skips and his clearness in velocity passages and staccati are wonderful. Altogether Marsick has more than fulfilled our high expectations.

At the Friday rehearsal he played for encore an adagio from a gypsy suite, by Wormser, which gave us his measure as an interpreter of romantic music. His cantabile was charming and velvety at both the concerts of the Symphony Society, and also his wonderful performance of the Vieuxtemps concerto last Sunday night stamp Marsick as an artist of the first rank.

The other orchestral number worthy of especial mention was the excerpt from Richard Strauss' Guntram, a heroic music drama of the Wagnerian pattern, which was produced at Weimar, May, 1894. It was the prelude to Act II, A Feast of Victory, that Mr. Damrosch played. It proved to be a brilliant piece of writing—Strauss is a past grand master in the art of instrumentation—replete with vibratile excitement and cleaving rhythms. A stirring page of music! The next concerts of the Symphony Society occur January 3 and 4, 1896.

## Fifth Popular Concert.

THE fifth popular concert, which took place in Carnegie Hall on Sunday night last, found Walter Damrosch at his desk for the last time at these affairs prior to his operatic tour. Marsick, the French violinist; Howard Brockway, the American composer and pianist, and Miss Sophie Traubmann, soprano, an American girl who has just returned after an absence of some years, and a recent addition to the Abbey & Grau opera, were the soloists.

The program was doubled by encores from all the soloists, but Mr. Damrosch did not allow his energies to flag, and conducted his own interspersed numbers with earnest force and sympathy. The Siegfried Sounds in the Forest and Tchaikowsky's Andante Cantabile were among the best numbers played by the orchestra, which closed the program with the dramatic 1813 overture of Tchaikowsky.

There was no escaping the fact that Marsick was the hero of the evening with the audience. The house stormed with applause for him, and beyond doubt to earn it, while playing with his approved delicacy and polish. There was some diablerie in his performance of the Scherzo Tarantelle of Wieniawski, and two small compositions of his own were played with delicate feeling, and of course the superior technical polish which stamps all his work. Through a misfortune in forgetting the orchestral partition Marsick did not bring on his *cheval de bataille*, the Vieuxtemps concerto, until the second part of the program, when by a dazzlingly brilliant performance he aroused the already well fed house to a fresh appetite for music played like this.

Miss Sophie Traubmann, with a voice large, brilliant and dramatic more than sympathetic in quality, sang the Titania air from Mignon with nervous haste, through which she evidently failed to do herself full justice. The voice is of valuable range and resonant timbre, but the singer needs restraint. Control rather than expansion of methods might make an artistic singer of Miss Traubmann. She would also be benefited by singing more in Italian. She gave the Mignon air in German, and sang a song for encore in an English with a heavy Teutonic flavor.

The young composer-pianist Howard Brockway created an excellent dual impression as composer first, then pianist. He played a ballade of his own in F, betraying the Chopin influence in form and scope, but with fresh thematic material of its own skillfully and interestingly treated and bearing the promise of larger things in the future. He has ideas, this young man, and a refined musicianship which are bound to tell seriously before long. He does not pose as a pianist, but he plays a certain *genre* of poetic and graceful music with delicious sympathy and taste and an ethereal touch which a host of virtuosos might envy. He made a pronounced success.

## At the Duke's Wedding.

To the Editor of The Tribune:

SIR—Announcement is made that the rector of St. Thomas' Church has arranged for vocal music at the approaching nuptials of Miss Vanderbilt with the Duke of Marlborough. Among the chants or songs is announced the Sixty-seventh Psalm, God be Merciful Unto Us and Bless Us, &c. I would like to know if this not the song chanted by the Huguenots jointly as each one of their number was beheaded by the severity and cruelty of Catherine de Medici, the Duc de Guise and his party at Amboise. What was the date of this occurrence and was it not the first time the Psalm is recorded as being chanted at a ceremony? Is there any good picture or representation of Amboise, the scene of this Protestant (Huguenot) massacre, and where can it be seen? Is this song exactly suited to a wedding ceremony? Your reply will greatly oblige A TRIBUNE READER.

New York, November 3, 1895.

In answer to "Tribune Reader," the Sixty-seventh Psalm, translated in French by Clement Marot about 1559, was chanted by the Huguenot prisoners at the castle of Amboise as they were brought out for execution. Each prisoner as led to the block chanted it with his comrades, beginning with Jean Louis Alberic, Baron de Raunay, the first executed, and ending with Michael Jean Louis, Baron de Castelnau Chalosse, the last of the group of Huguenot noblemen, who sang it alone as he walked to the scaffold for execution. The date was the spring of 1560. There is no previous record known to us of the chanting of the psalm at a public ceremonial other than church worship. It is probable that it had been used in church services. Hence these Protestant noblemen were familiar with it.

A fine large picture of Amboise is hanging in the cabin of the new boat Annex, of the Pennsylvania route between Brooklyn and Jersey City.

As to the final question of the song being suited to a wedding ceremony, the Protestant Episcopal Church leaves the selection of songs in ceremony not part of the prescribed church worship to the rector or official, who judges of its propriety.—Tribune.

Mr., not Mrs., Bjorksten.—Mr. Theo. Bjorksten will conduct a choral class in connection with the Reformed Church on the Heights, Brooklyn, during the winter.

Amelia Heineberg.—Miss Amelia Heineberg, an accomplished piano soloist, pupil of Prof. Heinrich Barth, of Berlin, has just arrived in New York from Europe. Miss Heineberg has a large classical repertory and will be heard as soon as arrangements for her appearance have been perfected.

First Carri Concert.—The first concert of Messrs. Ferdinand and Hermann Carri, assisted by Mr. Carl Schoner, viola, and Mr. Philip Egner, cello, will take place in Chickering Hall on Tuesday evening, November 12. A new quartet for piano and strings by Mr. Hermann Carri will be performed; also the Schumann quartet in E flat, op. 47.

New Choral Club.—A new club, to be known as the Alliance Musical Society, has been organized in Brooklyn under the direction of Mr. Carl Fiqué. The chorus will be a mixed one, and secular works of the highest class will be the music studied. Rehearsals will take place every Monday evening in Wissner Hall under Mr. Fiqué. The following directors have been appointed for the first year: George B. Abbott, Carl Fiqué, Myron C. Kelsey, Otto Wissner, Silas B. Dutcher, Hiram W. Hunt, Charles N. Davidson, James P. Philip, F. C. Raynor, J. H. Lau, Conrad L. Meyer, H. J. Lee, Thomas A. Penner, Charles F. Moody, George Hadden, Joseph R. White, Gilbert Mathewson and E. H. Colell.

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## MONTREAL.

MONTREAL, P. Q., October 28, 1895.

**BELLINI'S** *Norma* was presented at the Théâtre Français last Monday evening. The audience was large. Mme. Essiani took the part of *Norma*, and gave an ideal performance. She has a rich soprano voice of true timbre quality, her intonation is perfect, her enunciation is clear, and she sings with taste and sentiment. The duet in the first act with Mme. Conti was indeed charmingly executed and nobly delivered, and both received a hearty and well deserved applause. Mme. Essiani has gained the first prize at the Paris Conservatory, and is undoubtedly the best dramatic soprano the management possesses. Mme. Conti as *Adalgis* was good. M. Déo as *Polion* was not in good voice, and his performance as a whole was not satisfactory. M. Préal as *Orovisse* shared the honors of the evening with Mme. Essiani. His performance all through was faultless. The rest of the cast were acceptable, and the chorus and orchestra did splendid work.

*Carmen* was given on Thursday night; the house was completely sold out. The performance ensemble was doubtless the best given by the management so far. Mme. Bennati taking the part as *Carmen* suited her voice to perfection, and her singing and acting from beginning to end were superb, and she carried away the palm of the evening. Mme. Montrieux as *Micaela* was most admirable. N. Barbe as *Don José* distinguished himself most satisfactorily, and M. Castel as *Escamillo* met with great success; his interpretation of the Toreador song took the audience by storm and of course had to be repeated. The costumes were adequate, and the orchestra under Mr. Doré was as usual first class. *Norma* was repeated on Friday night, *Carmen* on Saturday night.

The Glee and Banjo Club of the McGill University of this city, assisted by the Glee and Banjo clubs of Yale and Princeton universities and by Miss Myrta French, soprano, of New York, gave a concert in the Academy of Music on Friday evening last. It was the Students' Night, and the house was beautifully decorated. All the leading professors of the different colleges were present. The audience was the largest the house ever held.

Miss French's selections were the gems of the evening. She has a clear, sweet soprano voice, well trained, good method, and her delivery of *Happy Days Gone By*, by Strelitzki, and *Avril*, by Thomas, captivated the audience, and after a tremendous applause she was presented with a laurel wreath. Mr. Emery Lavigne furnished the accompaniment.

A concert company organized by local managers, composed of Mme. Roberti, soprano; Mme. Helen A. Von Doenhoff, contralto; Signor Del Papa, tenor; Perry Averill, baritone, and

Isidore Luckstone, piano soloist and musical director, gave a concert on Saturday evening last in the Academy of Music. The program contained arias, solos, Liszt's sixth rhapsody, the quartet from *Rigoletto* and the fourth act from *Il Trovatore*. Mme. Roberti has a fine soprano voice, but her performance was not satisfactory. Mme. Von Doenhoff gave a remarkable dramatic exhibition as *Asucena*, and her delivery of the aria from *Don Carlos* shook the house. She came out and sang *Supposing*, by Bischoff, in such a delightful manner that the audience still demanded another encore, and she responded with *Vorei*, by Tosti. Del Papa gave a splendid performance, and was likewise encored. Mr. Averill, with his rich, mellow voice, gave a noble performance from the beginning to the end, and scored a pronounced success. After his brilliant delivery of the *Dio Possente*, by Gounod, he sang for an encore *Les Rameaux*, by Faure. M. Luckstone performed the rhapsody in a most artistic manner, and for an encore he played a composition of his own. The orchestra, which was picked from local musicians, did fairly well. The company has left for a tour through the Provinces of Quebec and Ontario.

H. B. COHN.

## JACKSONVILLE.

JACKSONVILLE, Ill., October 25, 1895.

ONE of the best concerts of light music ever given in this city was given last Friday by the Clara Schumann's Ladies' Orchestra. All the music lovers crowded into the opera house, and when the curtain arose the orchestra, very prettily attired, was greeted with much welcome. Many people were disappointed that the program was of the popular order, but generally they were well satisfied. It is peculiar that this organization should offer as a regular program the lightest of light music, and for encores play the better of the classics. Why this is so maybe Director Cronkite may know, but if he expects to attract as large an audience again his program will have to be of entirely a different character. The orchestra plays well, and without a doubt is the best of its kind on the road. The first and fifth numbers, overture *Poet and Peasant*, and Rosey's *Valse Espagnol*, respectively, were the best played pieces. Miss Mignon Courson's violin solo, David's *Andante* and *Scherzo*, was simply immense, and she was recalled, as was Miss Adam's cello solo, Schumann's *Traumeri*.

The Illinois College of Music has a new organ, replacing the old one, and on the same date as the Schumann concert the public were invited to attend the first public recital. Prof. Wallace P. Day gave a splendid program of five numbers.

Henry W. Kirby, first baritone of Trinity Episcopal Church, member of the Opera House Orchestra, Juvenile Band and other organizations, was severely injured while playing football at Illinois College campus last Tuesday.

Yesterday morning a "program of études" was given at the College of Music by pupils. Clementi, Cramer, Concone, Marchesi and Kullak were the works given, a number from each being used. Miss Rose C. Mitchell followed with guitar and mandolin recital, using two of her own compositions.

Mrs. Geneva Johnstone-Bishop and the Redpath Concert Company are to be here soon.

Miss Grace Bailey has been engaged as soprano soloist for the Christian Church.

Mrs. R. M. Hockenhull, the contralto of the State Street Church, has been quite ill, but is recovering.

The first Conservatory pupils' recital will be given to-day.

BOS-CHI-JACK.

**Told the Truth About It.**—Judge Gildersleeve, in the Special Term of the Superior Court, granted an absolute divorce with \$100 a month alimony to Mrs. Lora Campiglio in her suit against Paolo F. Campiglio, an organist and composer. Three co-respondents were named in the application, and a confession by Campiglio formed a part of the evidence. The plaintiff was known as Lora Ludwigson, a concert singer of some note, previous to her marriage to Campiglio, which, she testified, occurred on November 5, 1877, in New Orleans. Her husband is the son of Bianco Campiglio, who died on February 28, 1884, leaving about \$50,000, mostly in real estate. One-third of this was bequeathed to Paolo Campiglio, and the remainder was left to his children, of whom there are four, the eldest being about eighteen years old. Besides this money, Campiglio, according to his wife's testimony, received about \$15,000 from his mother. He is now organist in a Chicago church, and receives, Mrs. Campiglio testified, \$200 a month for his services.

The suit was commenced in June, 1894, and since then Howe & Hummel, the attorneys for Mrs. Campiglio, have been collecting evidence. The suit was based on acts committed in 1888 and 1889, when the defendant was the organist at St. Paul's Episcopal Church, 46 Duncan avenue, Jersey City. Carrie Morgan, a member of the church choir, was named as one of the co-respondents. Robert S. Layton, of 117 North Eleventh street, Newark, made affidavit that Campiglio had confessed to him that he had met Miss Morgan secretly in the organ loft of the church and in Chickering Hall, in this city, and that he was the father of her still-born child. The organist lived with his wife and children at Newark. During the year he was employed at St. Paul's Church. In that time rumors circulated freely among the members of the church regarding Campiglio's relations to the young woman, and the Morgans finally moved to another part of the city. After Layton, who was a close friend to Campiglio, had testified, the confession made by Campiglio was read. In it he said that he had been intimate with Layton's wife. Layton and Mrs. Campiglio were the only witnesses called.

Mrs. Campiglio lives in Harlem. She is a tall, handsome woman, and was dressed yesterday in black silk, with jet and lace ornaments. She wore rich furs and handsome jewelry. Campiglio has lived in Chicago for some years. It is expected that there will be some litigation in the Louisiana courts in enforcing the decree.—*SUN*.

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BRITISH OFFICE OF THE MUSICAL COURIER,  
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LONDON, October 26, 1895.

**N**EXT Thursday the Royal Choral Society opens its 25th season with the Elijah, Miss Macintyre, Miss Clara Butt, Mr. Lloyd Chandos, and Mr. Santley being the principal vocalists. Mendelssohn's masterpiece was depended upon last year to attract a large audience at the opening concert, and when given under such inspiring conditions, with a band and chorus of 1,000, under Sir Joseph Barnby, I believe it will always be a great draw.

The second concert is placed for November 21, when Dr. Parry's Invocation to Music will be given, followed by the Creation. Mme. Albani, Mr. Ben Davies and Mr. Andrew Black will be the soloists. Sir Arthur Sullivan's Golden Legend will be heard on December 12, with Mme. Albani, Miss Clara Butt and Mr. Henschel. The Messiah, which is a holiday fixture, will be given on January 1, when Mrs. Katharine Fisk will make her first appearance in Albert Hall. The other vocalists will be Mme. Albani, Mr. Ben Davies and Mr. Santley.

Israel in Egypt is announced for January 16, Mr. Edward Lloyd and Miss Clara Butt as vocalists. On January 30 we shall have Judas Maccabaeus, with Miss Anna Williams, Miss Florence Oliver, Mr. Lloyd, and Mr. Santley. Gounod's Redemption will be given on Ash Wednesday, with Miss Esther Palliser, Mr. Lloyd Chandos, and Mr. David Bispham.

On March 12 Berlioz's Faust is announced, with Miss Ella Russell, Mr. Ben Davies and Mr. Henschel. The usual performance of the Messiah will be given on Good Friday, and Miss Esther Palliser, Miss Clara Butt and Mr. Santley will sing. The season will close with St. Paul on April 23. Other names of artists will be announced as the season goes on. Special attention is called to the fact that the prices of boxes and seats in the stalls and arena have been reduced—stalls from 10s. 6d. to 7s. 6d., and arena from 7s. 6d. to 6s. It is hoped that increased attendance will justify this.

Considerable surprise has been expressed in Germany, where it is generally supposed that the British is not a musical nation, at the fact that the German Mendelssohn scholarship has just been carried off by Miss Elsie Stanley Hall, who was born in Australia of English parents. After a severe competition, in which a large number of German students took part, she has just been awarded the scholarship. The adjudicators were Dr. Joachim, director of the high school, Berlin; Herr Woldemar Bargiel, and Dr. Riemann, the celebrated musical historian. This scholarship was founded at the Leipzig Conservatorium shortly after Mendelssohn's death, and is worth £75 a year.

Señor Albeniz's new two act opera, Pepita Jimenez, has been accepted at the Barcelona (Liceo) opera house, and will shortly be put in rehearsal there. It is also to be played this winter at Madrid. The success of his Henry

Clifford last season was unquestionable, and there is a possibility of the work being given in England by the Carl Rosa Company. Meanwhile the composer's talented librettist, Mr. "Mountjoy," has completed the libretto of a three act romantic opera, founded upon Washington Irving's tale of "The Spectre Bridegroom."

#### RICHTER CONCERT.

The first concert of the twenty-fifth series of the Richter Orchestral Concerts was given in St. James' Hall on Monday, October 21, to a crowded house. Of this orchestra and its famous conductor nothing new can be said, for everybody in London, and in Europe for that matter, has learned to honor the name of Hans Richter. The program opened with the ever welcome Meistersinger prelude, which was given with superb breadth and finish. I was struck with the increased tempo in which the principal theme was given out, just at the end where most conductors make a rallentando. Tchaikowsky's B minor symphony, the last of this gifted composer, was interpreted in a manner which would have doubtless delighted the composer himself.

There is little to comment on after the extended notice I have already given of this remarkable work when it was given at the Philharmonic concerts and by Dr. Richter last season. The nuances were even more carefully marked than when played by the same orchestra in this hall last spring. On the whole, however, the audience did not manifest the same enthusiasm as at the first time of hearing it. Brahms' genial, almost humorous, Academic overture followed. Then by way of contrast Wagner's deeply poetic and melodious Good Friday music was played with the most careful expression and refinement. Beethoven's colossal overture, known as Leonora No. 3, ended the concert. The gigantic power of Beethoven's work was in most marked contrast to all which had preceded it. In fact, I may briefly define the different compositions which were so skillfully selected and arranged on this program as follows: Meistersinger overture—splendor, magnificence, pomp; Tchaikowsky's symphony—moody, feverish, delirious, pessimistic; Brahms' overture—genial, good natured; Wagner's Parsifal excerpt—meditative, poetic, tender; Beethoven's overture—herculean power, majesty of unlimited but restrained power.

#### SARASATE CONCERT.

The first concert for this season of the Sarasate concerts was given in St. James' Hall on Saturday, October 19, to a large and enthusiastic audience. This famous violinist is too well known to London music lovers to require any more than the announcement that he played. Criticism is superfluous in this case. Still, I have heard Sarasate play better than he did last Saturday, although his performance was very fine. The Bach B minor sonata and the Raff E minor sonata, both for piano and violin, were the most important numbers on the program. Mme. Berthe Marx played the piano part of the sonatas and several piano solos with her accustomed charm and grace. She played, among other items, Chopin's seldom heard Polonaise fantasie.

#### ROSARIO SCALERO.

Rosario Scalero, a violinist from Turin, who gave a violin recital in the Queen's Hall on Thursday, October 24, is an artist of intelligence and musical feeling, and he produces a full, singing tone from his instrument. His intonation is, on the whole, true, and his rhythm is marked, but his technic is rather rough and his playing lacks repose. It seems as though the muscles of his arms are too much contracted—a bad habit which invariably hampers the fingers and causes them to fail in delicate and rapid passages. The most important item on the program was Dvorák's concerto in A, which suffered from the orchestral parts being played on a piano. Bach's adagio and fuga in C was fairly well played as regards technic and very intelligently interpreted.

#### ESPERANZA KISCH-SCHORR'S RECITAL.

The piano recital of Miss Esperanza Kisch-Schorr, in Steinway Hall, on Tuesday, October 22 (which date, by the way, is the eighty-fourth anniversary of Liszt's birthday), was poorly attended, for which, no doubt, the bad weather was somewhat to blame. Miss Kisch-Schorr has a good

technic and she plays with considerable variety of nuance. Her use of the pedal was not always satisfactory, and she was occasionally tempted to force the tone of her instrument.

I cannot commend her playing of Chopin's Funeral March, for it is at variance with the composer's published version. In a slip inclosed in the program the pianist explained that she had Rubinstein's authority for making it sound like a procession approaching and passing by, but this clap-trap effect was condemned by Rubinstein himself when he played this march in London many years ago. If Miss Esperanza Kisch-Schorr is so anxious to imitate Rubinstein why does she not play the broken arpeggios in the slow movement of the Beethoven D minor sonata for the left hand alone, and not divide them up between the two hands? Beethoven wrote them for the left hand and Rubinstein used to play them as they were written. I advise Miss Kisch-Schorr to play as much as she can before audiences, even if only in drawing rooms, so as to overcome the nervousness which very much handicaps her.

#### ROYAL COLLEGE OF MUSIC.

On Wednesday evening the students of the Royal College of Music gave one of the best of their many concerts, the work throughout showing that the instruction received at this institution and the atmosphere of music that has been created there have developed the musical intelligence of the students to such an extent that their performances were praiseworthy in every particular. The program opened with Brahms' sextet in B flat, the players being Marie Motto, William Read, Charles Jacoby, Edward Behr, Ethel Uhlhorn-Zillhardt and Robert Grimson. Their playing was perfectly in tune, their interpretation showed a thorough appreciation of the work, and the ensemble was excellent.

This was followed by Mozart's duet, Crudel Perche Finora, by Miss Ena Bedford and Mr. Emlyn Davies, and Miss Morfydd Williams sang Roast's Ah, Rendimi Quel Core. Those three vocalists showed good voices, an excellent method, and intelligence in interpretation. A piano solo—Schumann's Carnaval—was played by Miss Ada Walter, and we must speak in the very highest terms of the talent displayed by this young lady, who is a very promising artist. A fine performance of Dvorák's quartet for strings in E, op. 98, closed the concert, the players being Otie Chew, Maude Harper, Edward Behr and Ethel Uhlhorn-Zillhardt.

#### ALFRED REISENAUER.

Alfred Reisenauer, who gave his first recital this season in St. James' Hall yesterday, appeared here in 1881, and also visited us in 1882, when in midseason he, however, passed almost unnoticed. He was for some time a pupil of Liszt, and he is essentially a pianist of the modern executive school. His playing of Schumann's Carnaval was one of the best interpretations of this number that I have ever heard. He gave a very fine performance of the Funeral March in Beethoven's sonata, op. 26, played one of Scarlatti's harpsichord pieces very artistically, and was at home in some of the transcriptions of his teacher, Liszt, especially in the paraphrase of Schubert's Erlkönig.

On Saturday afternoon the fortieth anniversary of the organization of the Saturday concerts at the Crystal Palace was given and only the compositions of English composers were given, nearly all of which had been first brought out at these concerts.

#### OPERA AT COVENT GARDEN.

Grand opera in English at Covent Garden, under the management of Mr. E. C. Hedmond, the American tenor, goes merrily on. Audiences are large and enthusiastic, especially for Die Walküre, Lohengrin and Tannhäuser. Last evening The Flying Dutchman was given for the first time this season. Mr. William Ludwig was *Vanderdecken* and Mme. Duma *Senta*, while Mr. Dudley Buck, jr., made his debut this season as *Erik*. Mme. Duma made a distinct step in advance over the work she did as *Elsa* last week. Her voice is well adapted to the rôle, and she sang it very artistically, acting with conscientious care. Mr. William Ludwig, who was in excellent voice, has had so much said in his praise that anything further would be



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superfluous. Mr. Buck made a successful début, though I have not yet come to any conclusion as to the rank this young man will take as a vocalist. I shall speak of him again later.

Mr. Edwin Wareham sang the part of *Sigmund* in *Die Walküre* on Thursday night and made a decided success. His acting was an improvement on his *Lohengrin*, and his voice is well adapted to the dramatic part. We have in the young singer a coming Wagner tenor. Miss Susan Strong, who has sung the part of *Sieglinde* in each of the five performances this season, improves on each occasion as she becomes more and more en rapport with the part. Miss Strong, who, as I said before, is from Brooklyn, and the daughter of a Congressman, certainly has a bright future before her. The strength of her portrayal of this character at times suggests Calvé. Mr. Hedmond, who has now got his organization more complete, is entering more fully into the spirit of the work and is both a fine actor and singer.

Mr. David Bispham's interpretations of *Wulfram* and *Wotan* have been equal to any work done during the last season of grand opera. We have in this artist a man who is destined to stand on the very pinnacle of success as an interpreter of Wagner music. His voice has greatly improved of late, and the experience he is having has ripened his talents so as to make as nearly as possible an ideal artist.

Mr. Henschel has conducted each performance of *Die Walküre*, and I have nothing but praise for the admirable way in which he has brought out the orchestral music and accompanied the artists.

Since the date of my last letter the performances have included *Faust* for Saturday afternoon and *Tannhäuser* in the evening, celebrating the fiftieth anniversary. *Elizabeth* was taken by Miss Margaret Macintyre, Mr. Hedmond was *Tannhäuser*, and Mr. David Bispham was *Wulfram*. Each artist entered into the performance with spirit, and undoubtedly it was one of the best all round representations that have been given this season.

I learned last night that Mr. Hedmond is contemplating a provincial tour to follow his London season, which will close some time next month. F. V. ATWATER.

### NOTICE.

*This issue of The Musical Courier is twenty-four hours late because of Election Day, which fell on Tuesday, November 5.*

### The Misses Sutro in London.

THESE ensemble pianists gave the first of three recitals in St. James' Hall on Wednesday afternoon. The program opened with Schumann's *Andante* and *Variations*. These most conscientious artists gave an interpretation of this number that displayed their admirable technic and full command of expression. This was followed by Raff's *gavot*, Reinecke's *impromptu* and Bruch's *fantasie*, three admirably contrasted pieces, in which the two artists were so thoroughly in harmony that the effect was pleasing in the extreme. Moscheles' *Hommage à Händel* likewise received most artistic treatment. Brahms' two Hungarian dances and *Tarantella* by Liszt gave welcome variety to the program, and the spirited playing of Saint-Saëns' *Variations* closed one of the most enjoyable musical entertainments I have ever listened to.

The next recital takes place on November 6. A large audience was present, many times showing its appreciation of these gifted artists. The Misses Sutro declined to give any encores. The London press is again unanimous in bestowing the highest praise on these youthful artists.

**Salvayre.**—M. Salvayre has been appointed musical critic of the Paris journal *Gil Blas*.

... MISS ...

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**Ignaz Brüll.**—The composer of *The Golden Cross*, Ignaz Brüll, will after a long absence reappear in public as a pianist and play for the first time some of his latest compositions.

**Venice.**—The directorship of the Lyceum Benedetto Marcello, at Venice, which has been declined by Arrigo Boito, has been offered to Carlos Gomez, the author of *Il Guarany*.

**Usiglio.**—Emilio Usiglio, the composer of *Le Educande di Sorrento* and other works, has settled at Milan, where he will give singing lessons. He speaks French and English perfectly.

**Landouzy.**—Mme. Landouzy has had great success at Brussels as *Lakmé*. A Belgian critic says that she would equal Melba if she had only been born in Australia and spoke French with an English accent.

**Nantes.**—Wagner's *Walküre* will be produced for the first time at Nantes this winter. Other announcements are the unpublished opera, *Ping Sin*, by Maréchal, and the first act of Chabrier's unfinished *Briséis*.

**Coburg.**—Sandberg's opera *Ludwig der Springer* was given for the first time at Coburg on October 12 with success. The composer uses old ecclesiastical motives, and handles the orchestra after the manner of Wagner.

**Wagner Museum.**—The Wagner Museum has been transferred from Vienna to the Villa Reuter, Eisenach, and will soon be opened to the public. It was purchased from R. Oesterlein for 90,000 marks, and contains 25,000 pieces.

**Madrid.**—The Apollo Theatre, Madrid, is preparing the following novelties: *Al Coche Correo*, Chueca; *Las Zapatas*, Chueca; *La Gitanilla*, Chapi, and *A fin se Casa la Nieves*, 6 Vameros á la Vanta del Grayo, Tomas Breton.

**Barcelona.**—The Eldorado Theatre in Barcelona will give this winter: *El Cabo Primero*, Fernandez Caballero; *El Sabado*, Nieto; *La Sobrina del Sacristan*, Jeronimo Gimenez; *Domingo de Ramos*, Tomas Breton; *El Señor Baron*, Chapi, and *Quedar en Seco*, Santamaria.

**New Music.**—Prof. Gustav Hollaender, of the Stern Conservatory of Music, Berlin, has just published two pieces for piano and cello, entitled *Resignation* and *Episode*, which, in the present dearth of good 'cello music, will be welcome to all lovers of that instrument.

**Vienna.**—The season at Vienna will be a busy one. At the Bösendorfer Hall there will be 100 concerts. The following artists are already registered: Singers, Mmes. Bellincioni, Henschel and Mottl-Standthartner; MM. Ben Davies, Eugen Gura and Von Zur-Mühlen; piano, d'Albert, Sauer, Stavenhagen, Joseph Hofmann and Clotilde Kleeburg; violin, Thomson, Burmester and Hubermann; cello, Jean Gérardy.

**Russian Composers.**—An illustrated catalogue of the works of the young Russian composers has been published by the Leipzig house of M. P. Belaieff. It contains portraits of Alpheraky, Antipow, Arzibucheff, Balakirew, Felix and Sigismund Blumenfeld, Borodin, César Cui, Alexis von Dreyer, Victor Ewald, Glasunow, Gretschaninow, Grodzki, Kopylow, Anatole Liadow, Liapunow,

Moussorskij, Rimsky-Korsakow, Scriabine, Sokolow, Von Schtscherbatscheff, Wihtol and Wickström.

**Lubeck.**—The newly discovered tenor, Ejnar Forkhammer, has been engaged on liberal terms for five years by the Dresden intendency. He will, however, remain next year at Lubeck.

**A Scrupulous Artist.**—A change has been made in the cast of *Xavière* at the Opéra Comique, Paris. Mlle. Wvns is too refined to play the part of a bad mother, even if she does repent and amend in the last act, and was unequal to the task of calling her daughter a "beggarly wench" and a "mauvaise gale" and of flinging things at her head. Mlle. Lloyd has no such scruples and will play the rôle of *Benoite*.

**Moran-Olden.**—Frau Moran-Olden has asked for permission to resign her position at the Court Theatre, Munich, "as continual differences with the intendant render further artistic labors impossible." The intendant has published a letter stating that the trouble is caused by the lady's conduct during this year. She was absent at Meran half of January on the strength of a doctor's certificate. She was sick all February, but on March 6 obtained leave of absence for a tournee of four weeks. After eight weeks at Munich another doctor's certificate was handed in just before the first performance of *Kunihild*. On June 4 she had to restore her health by a seven weeks' stay at a watering place, during which she was well enough to sing at two concerts at Wiesbaden. On October 8, at noon, she threw up her part in *Norma*, that was announced for that evening; and so forth complains the poor intendant. Artists can make it unpleasant for managers even in Germany.

**French Opera in Germany.**—*Le Ménestrel* has compiled the following list of French works to be produced this season in Germany and Austria: Vienna: Les Huguenots, *Faust*, *l'Africaine*, *Carmen*, *le Prophète*, *Hamlet*, *Sylvia*, *la Fille du régiment*, *Manon*, *Werther*, *la Navarraise*, *Fra Diavolo*; Berlin: *Carmen*, *Fra Diavolo*, *Mignon*, *le Postillon de Lonjumeau*, *l'Africaine*, *le Prophète*, *les Huguenots*, *Faust*; Dresden: *Mignon*, *Faust*, *la Fille du régiment*, *la Part du Diable*, *la Juive*; Leipzig: *les Mousquetaires de la Reine*, *l'Africaine*, *la Muette de Portici*; Hamburg: *Carmen*, *les Huguenots*, *Werther*, *le Prophète*; Cassel: *les Deux Journées*, *l'Africaine*, *le Cheval de bronze*; Wiesbaden: *la Muette de Portici*, *la Juive*, *Carmen*, *Werther*; Stuttgart: *la Juive*, *Fra Diavolo*, *Guillaume Tell*; Mannheim: *l'Africaine*, *la Muette de Portici*, *la Juive*; Cologne: *la Fille du régiment*, *Carmen*, *la Juive*, *les Huguenots*; Budapest: *la Navarraise*, *Mignon*, *Sylvia*, *Guillaume Tell*, *la Korrigane*, *les Huguenots*, *la Muette de Portici*.

**Spahr and the Vibrato.**—There is perhaps nothing more annoying to a musical ear than an excessive use of the vibrato. Molique, the great violinist, never allowed his pupils to use it. Musicians who are known for their interpretation of the classics rarely use the vibrato. This *himmeln*, as the German calls it, is really sickening when it continues, as it does with some cellists and violinists, from the first note of a piece to the very last, even while playing runs and rapid passages. When Fritz Spahr was fifteen years old, though then already a good violinist, he was told that he used the vibrato too much. Spahr promptly went to a master and asked the latter to help him get rid of what some people describe as having the shakes, while others call it "playing with so much expression." Spahr accepted the master's advice, who told him that he would have to begin again at the very beginning, practiced ten hours a day and is now being rewarded for his diligence. The example set by him is worth following.

**Special Marsick Notice.**—The hour of Marsick's first recital on November 12 at Carnegie Hall has been changed from afternoon to evening at 8.15. On the 18th and 14th December Marsick will play with Theodore Thomas in Chicago, on the 10th and 11th January with the Symphony Society in Cincinnati, and with the Boston Symphony Society on February 1 and 2. A tour is now being arranged for the violinist in California.

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**First Ogden Crane Concert.**—The first subscription concert of the Ogden Musical Club will take place in Chickering Hall, New York, November 22. The subscription list is now open.

**Sig. Jos. Pizzarello.**—Signor Pizzarello played several delightful piano numbers on Saturday last at the opening of the Manuscript Society's club rooms in New York, and received much applause.

**Second Pratt Recital.**—Mr. Silas G. Pratt gave his second recital of popular classics for the piano in Chickering Hall, New York, on Monday afternoon last. Mile. Alida Varena, soprano, assisted with some songs.

**Fannie Bloomfield-Zeisler.**—Mme. Zeisler has been engaged by the New York Philharmonic Society for their Beethoven anniversary on November 14, and by the Boston Symphony Orchestra for a series of concerts in New York, Philadelphia, Baltimore and Washington.

**Another Bjorksten Pupil.**—Miss May Kimball, pupil of Mrs. Theodor Bjorksten, is the soprano (soloist) of the Episcopal church at Lakewood, N. J. She possesses a rarely sympathetic voice, which she uses with that perfect ease specially noticeable in the Bjorksten method.

**Begun Rehearsals.**—Mr. Julius J. Lyons' Metropolitan Orchestra, which will henceforth be known as the Metropolitan Musical Society, has begun rehearsals for the season, and meets every Tuesday evening in Jaeger's Hall, Madison avenue and Fifty-ninth street, New York.

**Plunkett Greene.**—Mr. H. Plunkett Greene will revisit America in January to fulfill a large number of engagements. This interesting singer has added a series of new songs to his collection and intends to give the public some novelties in the way of programs.

**Flavie Van den Hende.**—Mme. Flavie Van den Hende, the 'cellist, is extremely busy this season. Immediate engagements are for New York, November 3; Harlem, November 9; Troy, N. Y., November 10; New York, November 12; Brooklyn, November 17, and Jersey City Heights, November 24.

**Dorer High School for Music.**—The opening concert of the Dorer High School for Music took place on Thursday evening, October 17, at 1063 Halsey street, Brooklyn, when works for piano, violin and 'cello, separately and ensemble, were performed by Lena Dorer-Litt, L. Dorer, Miss Emily Dorer and Ludwig Dorer.

**Rivarde.**—At the opening concert of the Crystal Palace, in London, the young French violinist played Lalo's Symphony Espagnole, in which he created immense enthusiasm. This work, which was played by Sarasate at one of these concerts sixteen years ago, has not been heard there since. Rivarde sailed for America on La Gascogne November 2.

**Antonia H. Sawyer.**—Mrs. Antonia H. Sawyer, the popular contralto, is entering on an active season's work. On Wednesday of last week she sang at a fashionable private musicale at Newark, N. J., with great success, her group of songs by Chaminade being particularly admired. On November 3 she sang at Riverside Church, Harlem. On November 17 she will sing in Brooklyn, and on November 24 in public at Newark, N. J.

**Carlotta Desvignes.**—Miss Carlotta Desvignes, contralto, has already booked a long list of engagements for

the season. She will sing in Verdi's Requiem with the Boston Handel and Haydn Society in February, in Baltimore at Mr. Burmeister's recital and with the Harmonic Society on November 19 and 20, at the Buffalo Symphony Concert on December 19, and with Scharwenka in New Jersey in December. These are a few from many dates.

**Arthur Beresford.**—Mr. Arthur Beresford is engaged for the concert of the Columbus (Ohio) Choral Society November 12 and for five concerts in the cities of Western Massachusetts and New Hampshire the third week in November.

**New York Musical Institute.**—The first concert of piano, vocal and violin music of the New York Musical Institute was held in the building 133 West Eighty-fifth street on Tuesday evening, October 29. Pupils of Mr. Carl V. Lachmund, Mr. F. Scherhey, Mr. Henry Schradieck and Miss Nina Rathbone distinguished themselves honorably.

**Mme. Luisa Cappiani.**—The renowned vocal teacher, Mme. Luisa Cappiani, who returned to New York recently after an extended visit abroad, is overwhelmed with pupils and has very little time left at her disposal. Mme. Duret-Berthel, of Louisville, Ky., who has a large class in that city, has been with Mme. Cappiani for a period and returned to Louisville the end of last week.

**Beethoven Anniversary.**—At the celebration of the 125th anniversary of Beethoven's birth in New York, Ondricek, the Bohemian violinist, has been invited to play the Beethoven concerto, a work in which the violinist has achieved his greatest triumph. Ondricek, however, plays with equal spirit works of the later and lighter school, and is as much at home with the brilliant modern composers as with the rigid classic masters.

**Sixth Annual Concert.**—At the sixth annual concert of the violin pupils of Mr. Ernst Bauer, in Steinway Hall, New York, on Saturday evening, October 26, the success achieved was a marked one. Mr. Bauer is now attached to the National Institute of Music at 179 East Sixty-fourth street, and as a graduate of the Berlin High School of Music he has obviously succeeded in impressing his good methods upon his pupils. Works of Spohr, Ries, De Beriot and David were performed by members of the class in a highly creditable manner.

**James Fitch Thomson.**—The Canadian success of this rising baritone has been emphatic. The following clippings are taken from recent papers:

Of the Pro Peccatis, as sung by James Fitch Thomson, of New York, it may be said that never before has this number, so operatic in style, been sung in Montreal with such intense artistic dignity and with such religious sentiment. Never before have we heard it sung in a manner so acceptable to the Church. Mr. Thomson created a profound impression and excited profound admiration.—*Montreal Herald, October 20.*

A very fine singing of Pro Peccatis from Rossini's Stabat Mater was given by Mr. James Fitch Thomson. He displayed a voice of rare compass and beauty, and musical auditors were unanimous in saying that they had never heard a finer treatment of Rossini's great bass solo than that given by Mr. Thomson.—*Montreal Gazette, October 20.*

**Inez Grenelli.**—The following press notices have been received by this popular soprano:

Miss Inez Grenelli's singing was the charm of the evening. The vocalist was at her best. When recalled she gave Where Did You Come From, Baby Dear? Her numbers on the program were the Cacta Diva, from Norma; Der Haidigo, Schumann, and He Loves Me—Loves Me Not, Mascagni. When recalled the last time she gave Comin' thro' th' Rye (Jenny Lind variations), and in this ballad her voice appeared to more advantage than in any of her other numbers, &c.—*Kingston, N. Y., Express.*

Miss Grenelli's high tones are beautiful, of remarkable softness and sympathetic quality. Her equalization of the registers is good and the colorature passages remarkable. She sang first the Cacta Diva, and the impression of this difficult aria, which only capable singers dare attempt, was very advantageous. Miss Grenelli received the most lively approbation and recall. Also the aria from Handel

(Largo), which she sang accompanied by the harp and 'cello, was most successfully sung. She is a good interpreter of Handel, and should enlarge her repertoire in that direction. This debut predicts for her a brilliant future. She is a pupil of Mme. Desirée Artot, of Paris.—*Badeblatt, Baden-Baden, Germany.*

**Sousa's Band.**—This brilliant organization has been giving two highly successful concerts daily at the Texas State Fair and Dallas Exposition, with the assistance of vocal soloists. Members of the band have given excellent solo performances at each concert.

**Another Belari Pupil.**—Mr. James Merrill, a pupil of Emilio Belari and son of a wealthy manufacturer, sang in public for the first time last Friday evening at a concert given in the Fourth Presbyterian Church, New York. Mr. Belari says Mr. Merrill has a good baritone voice, and if he decides to adopt a professional career will without doubt meet with great success.

**Another Virgil Recital.**—The Virgil Piano School gave a recital on Thursday evening last at 5 West 125th street, New York, which was very successful and largely attended. Misses Celia Ehrlich, Florence Traub, Hyacinth Williams, Stella Neumark, Paula Schwab, and the Mesars, Walter S. Edwards, Claude M. Griffith and Emanuel Schmauk were on this occasion the exponents of the method, which has taken so great a hold in the northern part of town that Mrs. A. K. Virgil by request will open a branch school in Harlem at 2009 Seventh avenue, near 131st street.

**Mme. Anita Riotte Simmons.**—Mme. Anita Riotte Simmons, the solo soprano of Trinity Episcopal Church, Newark, N. J., will sing at a concert on the 13th inst. in Association Hall in that city. She is the possessor of a voice of rare excellence, schooled to a pleasant flexibility that laughs at difficulties, and she sings with fire and color. She controls her voice with artistic taste and judgment. Her numbers will be Delibes Les Filles de Cadix, the waltz song from Romeo and Juliet, and the prison duo from Gounod's Faust, the latter with Thomas Evans Green. Mme. Simmons is already booked for a number of concerts this winter and is making a steady progress towards the recognition she deserves. She is a pupil of Mme. Florenza d'Arona, of whom she cannot speak too highly.

**Maurice Kaufman.**—This talented boy violinist made a professional debut in Mendelssohn Glee Hall on Tuesday evening, October 29, assisted by Miss Marguerite Hall, mezzo soprano, and Mr. Tonzo Sauvage, pianist. A large tone and a bold execution distinguished the playing of the boy, who needs more pruning and toning down in his methods than anything else just at present. Moderation and restraint with an attention to nuance at this stage might make of him a promising violinist. At present he is aggressively crude, and the facility of his left hand, with a decided freedom in bowing, while well enough, must be associated with more intelligent feeling before prediction can be made for any ultimate development. He played the Bruch G minor concerto, Vieuxtemps' Ballade et Polonaise and a couple of small compositions of his own, sympathetically accompanied by Mr. Sauvage, who also played some Raff and Chopin solos gracefully. Miss Marguerite Hall sang among other numbers Purcell's Nymphs and Shepherds with delightful buoyancy and charm.

**Galloway College.**—The seventy-third recital was given at Galloway College, Searcy, Ark., on Monday, October 31, by Charles C. Washburn, baritone, assisted by Mrs. Marguerite Carter, soprano, and Miss Thekla Burmeister, pianist. Following was the program and a notice of the performance from the Searcy Daily Citizen:

Aria, Honor and Arms, from Samson, Handel, Mr. Washburn. Aria, bolero from I Vespri Siciliani, Verdi, Mrs. Carter. Songs, Gypsy John, Clay; I Will Give You the Keys of Heaven, old Cheshire tune; Twankydllo, old Sussex tune; All Thro' the Night, old Welsh air, Mr. Washburn. Piano soli, impromptu in F, Rubinstein; On Wings of Music, Mendelssohn-Liszt; Hungarian Dance, No. 6, Brahms, Miss Burmeister. Der Erlkonig, Schubert; Was ist Sylvia?, Schubert; An der Weser, Pressel; Wanderlied, Schumann, Mr. Washburn.

Mr. Charles C. Washburn, the baritone, gave a recital at the college Monday night and by his magnificent, powerful voice at once won the highest esteem of the cultivated audience. His singing is characterized by a full, rich tone, combined with a tenderness of expression and finish in style and interpretation. He has also great

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versatility and has his voice under perfect command, rendering songs, different in character, with equal beauty, intelligence and depth of conception. His enunciation leaves nothing to be desired. Long, continuous applause followed his excellent, artistic singing, which will be long remembered by those who enjoyed hearing him. Mrs. Carter, who is so well known here and a great favorite, delighted her listeners with an Italian aria to which her high, flexible, strong and beautiful soprano voice is especially well suited. She sang it with exquisite taste and brilliant execution and was heartily applauded for her fine singing and received many compliments on it.

Miss Burmeister had undertaken the difficult and responsible work of playing all the accompaniments besides her solo numbers. She did it in a most satisfactory and artistic manner, following the singers with the greatest care and discretion. She seemed to be in perfect sympathy with them, a thing so much needed in order to be a good accompanist. She played her piano solo with delicate charm and spirit, for which she was recalled twice, but failed to respond in any other way than bowing her acknowledgments.

The recital was a most successful one, and was highly enjoyed and appreciated by all present.

**Ensemble Pianists.**—The Misses Schafer and Miller, two ensemble pianists from St. Louis, will make their first appearance in Steinway Hall, New York city, on the 15th of this month.

**Chas. A. Kaiser, Tenor.**—Chas. A. Kaiser, the tenor, sang at the concert of the Halévy Singing Society, on Sunday last, and was enthusiastically encored on both his solo numbers. His voice has grown to a tenore robusto, with an excellent range.

**Albertini-Linde Concert Company.**—The Albertini-Linde concerts are meeting with great success. The following contracts are reported: Savannah, Ga., November 5; Birmingham, Ala., 7th; Chattanooga, Tenn., 8th; Knoxville, 11th; Nashville, 13th, and Memphis, 15th.

**Second Anniversary Concert.**—The second anniversary concert of the Halévy Singing Society, Leon Kramer conductor, took place on Sunday last in Hebrew Institute Hall, corner Jefferson street and East Broadway, New York city, when Krug's cantata, *King Fingal*, was given. Miss Kathrin Hilke was the soprano soloist.

**First Night at the Opera.**—Romeo et Juliette will be the bill for the first night of the opera season at the Metropolitan Opera House, New York city, on November 18. Miss Frances Saville will make her debut as *Juliet*. Mme. Calvé will appear in *Carmen* on November 20, with M. Maurel as *Escamillo*, a new rôle for him, and M. Lubert as *Don José*.

**National Conservatory.**—The National Conservatory of Music, New York city, will hold a supplementary entrance examination for opera and vocal department November 6, from 9 A. M. to 12 and 2 to 4 P. M., and for orchestra, November 7, from 2 to 4 P. M., thus furnishing an opportunity to all who, on account of the large number of applicants, were unable to obtain a hearing in September last.

**After Dvorak.**—Now that it is definitely settled that Dr. Dvorák is not coming back to America, I would suggest that the managers of the National Conservatory of Music appoint an American as his successor. Without in the least undervaluing great foreign musicians, I still think that for a national institution an American might be selected as its director and head. It is nonsense to say that there are none such fully capable for the position, since I myself could name a dozen.

JOHN TOWERS,  
In *New York Herald*.

Carnegie Hall.

**In the Denver "Republican."**—Rubin Goldmark, of Colorado Springs, lectured yesterday afternoon (October 23) before the Tuesday Musical Club and a select audience at the Albany Club rooms. The subject was Richard Wagner, his life, aims and some of his operas, illustrated by piano. It was considered very interesting and instructive by all who heard it. Mr. Goldmark is a fluent speaker, thoroughly imbued with his subject, which has been a life-long study with him, and a mass of information enlivened by sparkling anecdotes held the audience entranced for an hour and a half. The public will look eagerly forward to further announcement when Mr. Goldmark will begin a

series of lectures on Wagner's later and more characteristic operas.

**Ffrangcon-Davies.**—Ffrangcon-Davies has been engaged by the New York Philharmonic Society to sing at its last concert in April. He will also sing the baritone part in the Henschel *Stabat Mater* throughout the country in the spring.

**Jeanne Franko Trio.**—At its first concert to be given in Steinway Hall, New York city, on November 13, the Jeanne Franko Trio will have the assistance of Mr. J. H. McKinley, tenor. W. Bargiel's trio, op. 6; Gounod's aria, *Send Me Your Aid*, and Rubinstein's trio, op. 53, will form the program.

**Geraldine Morgan's Dates.**—Miss Geraldine Morgan, the violinist, will play in Cincinnati, Ohio, November 23 and December 5; with the Brooklyn Apollo Club on December 10; Philadelphia, December 12; Portland, Me., December 18, and will set out on a trip West for three weeks on January 3, 1896.

**A German Tenor.**—Rudolf Eichhorn, a young German tenor, who sang in Hamburg and Dresden, arrived in America last week and intends to remain during this season. He is known as a fine interpreter of Wagner music and a Lieder singer. He has been engaged to sing in Milwaukee on the 15th of this month in Seifurth's *Aus Deutschland's Grosser Zeit*, which will be produced there for the first time in America.

**Ondricek En Route.**—Ondricek sailed from Southampton last Thursday and is expected to arrive in America next Friday. He will not appear in public until November 16, in the first concert of the New York Philharmonic Society. He will appear in New York again after that in the Metropolitan Opera House in the first Sunday concert of the season, November 24. On this occasion the Bohemian artist will play his fantasia on Smetana's *Bartered Bride*.

**First Marsick Recital.**—Marsick, the French violinist, will give his first recital in Carnegie Hall on Tuesday evening, November 19, at 8:15, assisted by Mr. Howard Brockway, composer and pianist. Following will be the program:

Suite.....	Mr. Marsick.	Schutt
Nocturne.....	Mr. Marsick.	H. Brockway
March.....	Mr. Brockway.	
Sonata à Kreutzer.....	M. Marsick and Mr. Brockway.	Beethoven
Ballade.....	Mr. Brockway.	H. Brockway
Song.....	Mr. Marsick.	Marsick
Scherzo, Tarantelle.....	Mr. Marsick.	Wienawski

**German Singers Arrive.**—Most of the members of Walter Damrosch's German Opera Company are now in New York city ready to begin the tour, which will open in Cincinnati, Ohio, on November 11. Frau Klafsky, one of the leading sopranos, has been here for several weeks. Fräulein Gisela Stroll, dramatic soprano; Fräulein Riza Eibenschuetz, mezzo soprano, and Julius Puttlitz, basso, arrived on the *Trave* on Tuesday, and on the *Lahn*, which reached here later, were Max Alvary, Fräulein Johanna Gadske, Fräulein Louise Mulder, Paul Lange and Demeter Popovici. Wilhelm Gruning, the tenor, is expected to arrive early next week, and will complete the company.

**Prague.**—The critics of Prague consider the success of The Violin Maker of Cremona as due chiefly to the charming violin solo which Hubay himself plays in the piece than to anything else.

**Pierson Engaged.**—The cable brings the news that Madame Pierson, the well-known prima donna, has been engaged for the opera in New York by Mr. Grau for the season of 1896-7. Madame Pierson has won an enviable triumph in Germany as a dramatic soprano, and her reappearance in this country will indeed be welcome.

## The Opera Subscribers.

THE list of subscribers for the stockholders' and grand tier boxes at the Metropolitan Opera House for the season, up to the present time, is as follows:

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Box 19—Mrs. H. I. Barbey, Mondays and matinees; H. F. Dimock, Wednesdays; George L. Rives, Fridays.  
Box 21—Benjamin Brewster and I. W. Parke, alternate nights and matinees.  
Box 23—George H. Morgan, Mondays; E. J. Burwin, Wednesdays; G. E. Williams, Fridays, and E. T. Gerry, matinees.  
Box 25—G. E. Haven and J. E. Parsons, alternate nights and matinees.  
Box 27—Mrs. Frederick Neilson, Mondays; the Misses Ogden, Wednesdays; Charles Lanier, Fridays and one-half matinees; Geo. H. Morgan, one half matinees.  
Box 29—A. T. Van Nest.  
Box 31—Cornelius Vanderbilt.  
Box 33—Thomas Hitchcock, Mondays and two-thirds matinees; Joseph Stickney, Wednesdays and one-third matinees, and J. J. Wysoog, Fridays.  
Box 35—J. Pierpont Morgan.  
Box 37—A. D. Juilliard and J. P. Kernochan, alternate nights and matinees.  
Box 39—August Belmont.  
Box 41—James Stillman, Mondays, Wednesdays and matinees; W. Rockefeller, Fridays.  
Box 43—C. N. Bliss and M. C. D. Borden.  
Box 45—George F. Baker and H. C. Fahnestock.  
Box 47—Henry Clews.  
Box 49—Mrs. George Henry Warren, Mondays, Fridays and two-thirds matinees; J. W. Davis, Wednesdays and one-third matinees.  
Box 51—Levi P. Morton, Mondays and one-third matinees; George Bliss, Wednesdays and one-third matinees; Austin Corbin, Fridays and one-third matinees.  
Box 53—C. S. Brice.  
Box 55—D. O. Mills.  
Box 57—W. Seward Webb, Mondays, Wednesdays and matinees; H. M. Brooks, Fridays.  
Box 59—R. Goelet.  
Box 61—S. D. Babcock, Mondays, Fridays and matinees; Mrs. George Hoffman, Wednesdays.  
Box 63—W. Bayard Cutting, Mondays, Wednesdays and matinees; W. R. Stewart, Fridays.  
Box 65—W. C. Whitney.  
Box 67—L. Kountze, Mondays and matinees; George L. Kingsland, Wednesdays; Miss Whitney, Fridays.  
Box 69—Heber R. Bishop, Mondays, Frank S. Witherbee, Wednesdays; A. Iselin, Jr., Fridays.

### GRAND TIER.

Box 71—Directors of the Opera House.  
Box 73—Charles F. Roe, Mondays; A. De Barry, Fridays.  
Box 75—Abbey, Schoeffel & Grau.  
Box 77—Miss Breeze, Mondays, Wednesdays, Thursdays and matinees; J. L. Delafield, Fridays.  
Box 79—George C. Boldt.  
Box 81—J. L. Riker, Mondays; Mrs. Charles T. Yerkes, Wednesdays; J. D. Archbold, Fridays.  
Box 83—E. St. John Hays, Mondays; Mrs. Herter, Wednesdays; Ferdinand Blumenthal, Fridays.  
Box 85—Jacob H. Schiff and A. Wolff, Mondays; Mrs. J. A. Robinson, Wednesdays; Gen. Daniel Butterfield, Fridays.  
Box 87—R. M. Thompson and W. A. Clark.  
Box 89—R. W. Taylor, Mondays.  
Box 91—Joseph Pulitzer, Mondays and matinees; Mrs. J. A. Trowbridge and Mrs. Amos Morrill, Wednesdays; Mr. J. V. Brokaw and John H. Inman, Fridays.  
Box 93—E. C. Converse, Mondays; Switz Conde, Wednesdays; Albert Tilt, Fridays.  
Box 95—Jefferson M. Levy, Mondays; Edward Kemp, Wednesdays; J. Apricio, Fridays.  
Box 97—Mrs. S. Carmen Harriot, Mondays; Mrs. John H. Hale, Wednesdays; R. A. Cheesborough, Fridays.  
Box 99—Mrs. Jefferson Coddington, Mondays; A. J. Drexel, Wednesdays; J. J. Higginson, Fridays.  
Box 101—H. C. Valentine, Mondays; W. R. Grace, Wednesdays; J. G. McCollough, Fridays; Mr. P. H. Valentine, matinees.—*World*.

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## A Lost Manuscript.

Editors The Musical Courier:

I HAVE in my possession a roll of manuscript which was sent in for examination in 1890 by a committee of the Music Teachers' National Association, for performance at their convention in Philadelphia that year. It is an overture to *Francesca da Rimini*, full score, and bears the motto *Res Severa*. The name of the composer was probably in an accompanying envelope, which has been lost, so there is no way in which he can be identified. I have written to the members of the board of examiners, but they can throw no light on the question.

I therefore write to know if you will not insert a notice in THE MUSICAL COURIER to the effect that such a manuscript is in my possession—address as below—and can be had by the owner on application to me.

I have not possessed it all the time since it was sent in for examination. The secretary, Mr. Perkins, sent it to me several years afterward. I had been a member of the executive committee, but it was during my absence for a term of years in the West, and it failed to reach me until recently.

As its disappearance was no doubt a serious loss to the owner, he will probably appreciate its recovery.

F. S. LAW.

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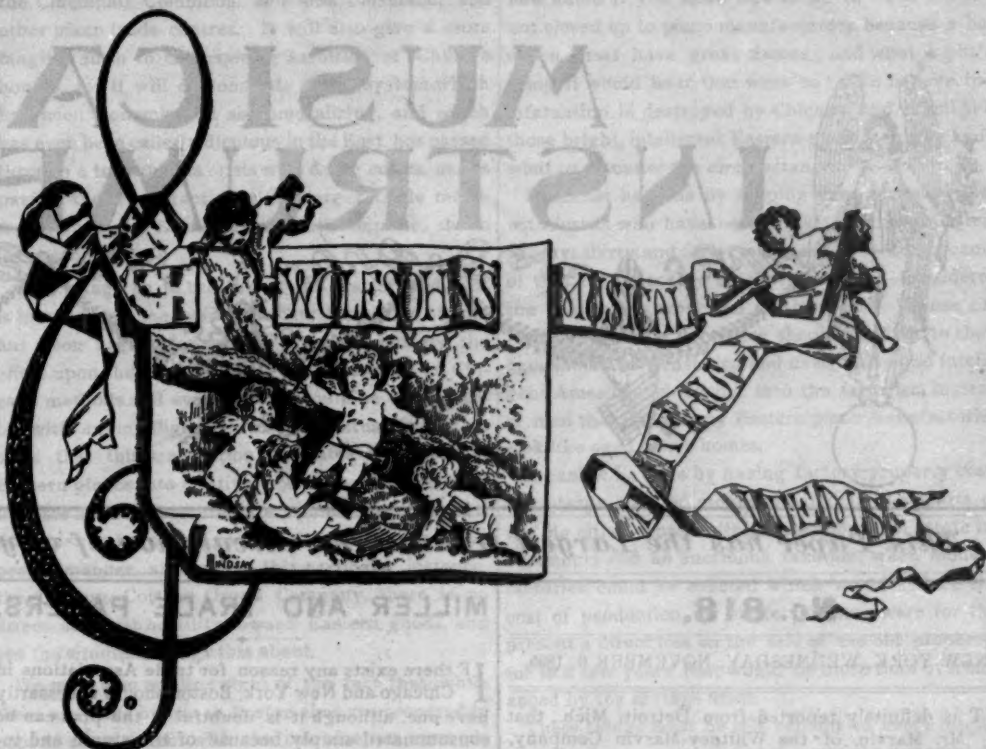
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Lillian Blauvelt, the *enfant chéri* of the concert stage, has booked more engagements than in any previous year. Her lovely voice, with its fresh, delicious bloom, is becoming broader and more dramatic, without in any way losing a shade of its first delicate color. She is increasing her energies in the oratorio field, where she has met with such marked success, and for this and all other work she is in more demand than ever. Several operatic offers have been made her, but refused, as concert work is fully absorbing her time. Few dates now remain open up to Christmas. In January and February she will be heard with the Boston Symphony Orchestra in Boston and several other cities. Later she sings with the Thomas Chicago Orchestra and will be heard in Cincinnati, St. Louis and Buffalo. This being Mme. Blauvelt's last season in America, the desire to hear her increases daily, and little time will be left this charming artist which she may keep for her own.

Ondricek's first appearance will be made with the Philharmonic Society on November 16, when he will play the Dvorák Concerto and Ernst's Hungarian Airs. Ondricek will not play his own fantasia on Smetana's Bartered Bride until his appearance in the Metropolitan Opera House on November 24, which will be his last performance in New York prior to his Western trip.

Some changes are being undergone in the Hänsel and Gretel cast at Daly's Theatre, as the management is looking to replace some of the leading artists. Performance in German is now postponed indefinitely, although there will probably be one New York performance at least in German before the close.

Katharine Bloodgood is fast becoming a leading contralto. Her voice, always mellow and vibrant, was never in better order than this season, and she has already booked many concert engagements in New York, Boston and the West. Her delivery has broadened and her dramatic power developed largely since last season.

Grace Haskell, the concert soprano, has returned from Europe, where she went last season, after her successful appearance with Sousa's Band at Manhattan Beach, with the intention to remain for a few years and study. Miss Haskell, however, found that there was nothing new abroad which she could not find at home, and she has therefore returned to New York teachers to acquire the points she requires. She will be available from now forward for concerts.

Wm. H. Rieger, who has not yet found another artist to dispute the field with him as a leading American concert and oratorio tenor, will fill his first big date of the season with the New York Oratorio Society in Handel's *L'Allegro ed Il Penseroso* on November 22 and 23. His time is completely filled up to Christmas.

One of the greatest successes made by a New York concert soprano in Canada for many seasons has been made recently by Myrta French in Montreal. The papers are unanimous in enthusiastic commendation of her work, and at one concert she received a positive ovation. Miss French has now left New York with Sousa's Band, and has been engaged to accompany the same band on its big tour to the Pacific Coast, beginning in January.

Humperdinck's new opera, *The Bronze Horse*, which was produced last month at Cassel, Germany, is pronounced as great a success as Hänsel and Gretel. Other theatres have promptly accepted the new work, and its popularity, it is predicted, will be as great as its predecessor. It is projected to give his new cantata, the *Pilgrimage to Herval*, during the season in New York in English.

Eleanor Meredith, the dramatic soprano, has been making remarkable headway in her art, and sings with even more power and finish than during her successful appearances last season. In dramatic strength she has gained enormously, and will create a much stronger impression this season than before. She will be heard in several concerts in New York.

Some time in January next a committee of ladies contemplate holding a semi-musical celebration in Carnegie Hall in aid of the Heine monument. A large part of the entertainment will consist of Heine's lyrics, set to music by the German song writers Schumann, Schubert, Franz and others, and sung by the best artists.

Charlotte Maconda scored the specific success of the Carnegie Hall Sunday concert of October 27. Her voice has grown wonderfully since last season, while her fluency and brilliancy are as facile as ever. Her reception was tremendously enthusiastic, and the following from among several New York press notices express the popular verdict upon the verdict:

Mr. Damrosch did the music lovers of New York a good turn at his Sunday "Pop" last night in introducing Miss Charlotte Maconda, a young lady with a very pleasant soprano voice, which shows excellent training. She sang the Bell Song from *Lakmé*, and notwithstanding great nervousness at the outset she gave the fine trills and runs with artistic skill. Her voice is peculiarly soft and velvety and of considerable power. She should be heard to much advantage in dramatic composition.—*Commercial Advertiser*.

Miss Carlotta Maconda made the success of the evening with a superlatively brilliant execution of the Bell Song from *Delibes' Lakmé*. Her voice has the "ton argenté" which is just suited to this little piece of vocal pyrotechnics. It is a difficult one to sing—the intervals are odd and most of the notes have to be sung staccato. A better bit of fioriture singing has not been heard this season. If Miss Maconda's trills were smoother and her attack clearer, there would be naught but praise to record of her work.—*World*.

Miss Maconda sang the Bell Song from *Lakmé* in a finished style that showed great improvement over her last season's work, and she was recalled six or seven times.—*Sun*.





*This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

**No. 818.**

NEW YORK, WEDNESDAY, NOVEMBER 6, 1895.

IT is definitely reported from Detroit, Mich., that Mr. Marvin, of the Whitney-Marvin Company, has purchased the interests of Mr. Whitney. As rumors to this effect have been floating about we do not assume any responsibility.

O. C. KLOCK, who has been connected with the Chase Brothers Piano Company for some time past, doing some special work, has accepted a permanent position with the Braumuller Company as traveler, a position he held some years ago. Mr. Klock has had remarkable success with the Braumuller piano in his Oswego store. He left New York for the West on Friday last.

THE Lindeman piano continues to justify its past reputation as a meritorious piano full of thoroughly musical points. A decision to take advantage of all modern methods in construction is evident in examining the latest products of the Lindeman & Sons Piano Company. The factory at 147th street and East Brook avenue, New York, is in thorough working order, in fact organized as it never has been before, and there is a uniformity and equality in the Lindeman piano that is demonstrated only in instruments of the better class, which are also necessarily made in factories of the better class.

INFORMATION reaches us to the effect that after the expiration of the contract of Bush & Co. for the manufacture of the Camp & Co., Chicago, piano, the instrument will be made by the Krell Piano Company, of Cincinnati. The contract expires January first. Congratulations are in order on all sides; first to W. H. Bush & Co.; next certainly to Camp & Co., for the Krell piano is better than the Bush, and then to Krell, for Camp & Co. are solid pay and will give as much for a Krell-Camp piano as a Camp-Krell piano. The Krell Piano Company has a large factory which is too large for the limited demand for Krell pianos; to utilize it to make Camp & Co. pianos is a level headed business move from the Krell point of view.

THE new Estey upright styles, illustrations of which will be seen in the forthcoming catalogue are all made on a chaste order of design. Instead of having elaborately devised marquetry or carved panels, these pianos have plain surface panels raised or in relief. Mr. Proddow says: "Every cheaply made piano now has these carved panels, and, in fact, some of our agents insist that we should ship some styles of Estey's with these carved panels that can now be found on all pianos, good, bad or indifferent. But every manufacturer cannot afford to pay high prices for the kind of veneer needed for a plain panel like these new designs of ours require." That's true. The Circassian walnut and the mahogany veneers make a beautiful picture and require no fancy carving to make them effective. But the veneers are high priced and that puts an end to their use by makers of low grade pianos.

#### MILLER AND TRADE PAPERS.

IF there exists any reason for trade Associations in Chicago and New York, Boston should necessarily have one, although it is doubtful if the plan can be consummated simply because of the stupid and inordinate vanity of a few men; and, after all, that is just right too if viewed properly. It is always exceedingly probable that a vain man will commit errors, and those errors will always be of good use to the competition.

In this case it is the error of the elder Miller, which will cast a reflection upon this banquet of the Boston piano men, simply because his inbred, provincial vanity could not be subdued by the healthier and better judgment of the well balanced business man. Mr. Miller had a little, picayune, personal, firm grievance, and he carried it into the social circle, forgetting the ordinary amenities of decency, the unwritten laws of which as much prohibit such a piece of gaucherie as they do the use of a baseball suit at a funeral of a father.

Mr. Miller delivered himself of a diatribe against music trade papers, using the little, petty excuse of the publishing of prices and cost of production, as if the people of this country were a set of fools that needed such education in any line, but, as is always the case in such matters, Mr. Miller in doing so unconsciously attributed a vast power to the music trade press. If it can influence public opinion in such a manner as portrayed in Miller's sentiments, does he, for a moment, believe that his competitors will discontinue advertising in such papers because his (Miller's) firm does not understand how to cultivate them? After all, the Millers have no brains. No better evidence than this pompous, self-glorified delivery is necessary, and, besides all of it, no action was taken on the suggestion.

And, moreover, it is an impertinent presumption on the part of Miller to attempt to utilize other men's time at a social gathering for the purpose of denouncing a number of newspapers toward the existence of which he never contributed, while the very men he addressed are partially responsible for the existence of that press. It was an indirect insult and an uncalled for criticism of their action. Miller and his firm were driven by competition into the confines of the retail trade because they did the very thing the Boston piano trade outside of Miller refused to do. There is no Miller wholesale trade; there can be no piano wholesale trade to-day without the support of the trade press, and here again is the shallowness of the Miller brain disclosed, for if other Boston houses would decide to unite their energies upon the retail, thus following the Millers, it would be so much the worse for Millers.

No; the Miller talk had a purely personal motive. The Millers never could do anything of consequence with the trade press, because that press refused to be used for the Millers in their wholesale denunciation of competitors. This paper was always denominated by them as a Steinway paper, and the Millers gave it up as a hopeless task to get justice in a Steinway paper for the Miller piano, which, as they insisted, was an equal of the Steinway; in fact that is at the bottom of Miller's talk on Saturday night, for he really believes the Miller to be the finest piano on

earth, and he is entitled to that belief, for if he did not think so no one outside of a Miller would, and the man who is trying to sell the Miller ought to believe that, and urge it, as it gives his competitors the chance they want. While other papers were Anti-Steinway music trade papers Millers used them a little, but with diffidence, for they didn't know at which moment the flopover would take place. Under all conditions it was always preferable for an Anti-Steinway paper to become converted than to remain a Miller paper, a rather nondescript documentary evidence against itself. No one ever blamed any of the little Anti-Steinway music trade papers for humbly advancing to the front and getting their baptism, if for no other reason than the escape from the unbearable infliction of the Miller claims and the idealistic but foolish projects laid down by them for journalistic guidance, as if they were really the journalists.

After all we are not surprised. Some men never learn anything from experience. Miller should have seen how the antagonism to the trade press here in New York ended. There never was a time when trade papers were as prosperous as from the day of the manifestation of hostility toward them until this hour. The effort made to crush them into a submission to dictation proved a lamentable failure, although it would have been of temporary pecuniary advantage to submit at that time. The uprising against subservency was, however, inevitable. Miller is one of that type which cannot read history, or he would never have opposed a living, active force that represents a powerful public opinion. It is not the question of a few editors. It is the force of thousands of men and women who are constantly guiding themselves in accordance with this public opinion as expressed through the columns of the trade press, and it is this trade press now that foresees the incompatibility of a Miller acting in good faith in a trade organization of which Mr. George H. Chickering is to be President after the same Millers have for a decade been engaged, among other small things, in unfriendly and uncouth remarks, almost daily, against Mr. Chickering's firm and his beautiful pianos—instruments of an entirely different class than the Miller instruments.

A curious but humorous feature of all this has been the fact that while the Millers have constantly been speaking of the Chickering and Steinway pianos, our intercourse of about twenty-five years in the factories and offices of the houses of Chickering and Steinway has never yet disclosed to us that either of these firms knew anything of the Miller piano, for up to this moment we have never heard the name Miller uttered or mentioned by anyone associated with those two great firms, and hence we apologize for having intruded it upon their attention in this instance.

A RUMOR was abroad in Boston last week to the effect that the Oliver Ditson Company had purchased the music and piano business of J. E. Lothrop & Co., Dover, N. H. Also, that the firm of E. Victor Emilio, of Salem, had been purchased by the O. Ditson Company, which has already a branch house at Haverhill. It is probable that the Ditson house is about to branch out in this manner in various directions.



# MOVING EASTWARD.

## Chicago Cottage Organ Company

IN

OHIO.

### Control of the Hockett Bros.-Punttenney Co.

THE interests of I. N. Hockett, of the Hockett Brothers-Punttenney Company, of Cincinnati, Columbus and other distributing points, have been purchased by the Chicago Cottage Organ Company, and a complete control of a fruitful territory has been secured, which is already fully organized and in excellent preparation for rapid development. The far reaching significance of this transaction can only be fully appreciated by those who are making a thorough study of the piano, organ and music trade and its destiny. We may be permitted to state that this latest move on the trade checkerboard is another verification of the correctness of the judgment of this paper on the current tendencies of affairs in this trade.

As a direct result of this the Conover piano will assume a deservedly leading position in the whole Ohio section, a position which will be reflected throughout the West and greatly add to the prestige of this instrument.

It was originally designed by the Chicago Cottage Organ Company, when it assumed the ownership of the Conover piano to give to the Western piano building industry an elevated character and tone by the production of a thorough musical instrument which would appeal not only to the general masses but to the intelligent and cultivated musician. A great many obstacles intervened, among others the panic of 1893, with its subsequent deleterious effects on trade generally, and yet throughout this whole period the one aim has not been lost sight of, viz., the introduction throughout the country of a high grade musical instrument under the auspices of the Chicago Cottage Organ Company as factors of the Conover Piano Company.

The movement that has now culminated constitutes one of the most stupendous deals in the piano trade when all its bearings are calculated. It brings the Chicago Cottage Organ Company so much closer than ever to the Eastern market, and it necessarily cuts off outlets for Eastern pianos in a territory that has always been known to "consume" a great many pianos every year. It furthermore extends the already powerful influence of the Chicago piano trade over a larger radius of country, and will bring about the gravitation of dealers to that centre who have hitherto looked to the East for supply and commercial connection.

It brings into competition with leading Ohio houses an element which they had not yet had to contend with directly, although for some years its indirect effects have been felt—an element that will certainly bring about greater activity than ever in

the Cincinnati, Columbus, and also Cleveland, and other piano trade centres. It will also give a more tangible form to the aspiring ambition of Chicago houses, for it will demonstrate that a system which has been denominated as demoralizing, and which has even been called ridiculous in the East, has passed through a tremendous crisis with flying colors, and is paving the way practically for larger trade movements than the East seems to contemplate, much less to conduct.

This brings us to the gist of the matter, and that is in substance the point that THE MUSICAL COURIER has been urging for some years past, namely, the effect upon the Eastern piano manufacturers of Chicago methods and systems. It would be incompatible with an intelligent view of the situation not to state that this transaction relegates a number of Eastern pianos into relatively obscure positions, and imposes upon the manufacturers immediate changes if they wish to keep their goods before the public in the proper manner, although in this particular instance, the Chicago Cottage Organ Company, there is no direct manifest hostility toward Eastern goods, and yet the situation brings this about.

We must also not lose sight of the fact that, while there are some houses in Boston that are prepared to cope to some extent with the combination methods of Chicago, there are very few houses in New York city in the piano line that have the organization or that are willing to create an organization that could cope with such a movement as this. Nothing can be accomplished to-day in the way of great transactions without organization, and this THE MUSICAL COURIER has been endeavoring to plant in the minds of the New York piano manufacturers; but there is either a lack of energy, or a stubborn insistence upon primitive methods, or a false infatuation based upon the hope that Chicago, after all, is wrong, or a contemplative ease and indifference to the future of the plants, but it is seen in this that something must finally be done if the New York piano house wishes to assert itself in the future in the West.

It cannot be done with a typewriter and a book-keeper, a traveling man, and a couple of partners seated in the offices waiting for letters and telegrams ordering one or two pianos at a time.

It cannot be done by occasional visits to the dealers' and club dinners and irrelevant discussions of the trade and a general denunciation of Chicago's loose methods, &c.

It cannot be done by claiming that every third and fourth rate piano is a first-class instrument because it is made in New York, because the dealer knows better and has just as much faith in the Chicago and Boston piano as he has in the New York piano, and just as much faith in the piano made in smaller cities as he has in the Chicago piano.

It cannot be done by offering to renew bills payable, because the Chicago houses will do better than renew; they will carry the old paper and furnish new goods besides. If they have the facilities for doing that, or if they have the brains without the facilities, that ends the old style of doing the piano business.

It cannot be done by pooh-poohing the trade papers, which are treated by the Chicago houses with the most consummate and diplomatic courtesy, whereas the New York piano manufacturers make it an object in their trade association to speak against the trade papers, or an impolitic piano manufacturer of Boston only as late as last Saturday night invoked other piano manufactures not to advertise in the trade papers because they mentioned the cost of production of pianos—these methods won't bring it about; such things don't occur in Chicago.

It cannot be done by depending upon the supposed strength, prominence and influence of an old name, because the Chicago houses have demonstrated that you do not need an old name; you can do it with a

new name if you know how to do it. The world is not closed up to piano manufacturers because a half dozen firms have great names; and what a pitiful thing it would be if that were so! We believe that infatuation is destroyed by Chicago, and it will help those bright, intelligent Eastern piano men who know what to do under the circumstances.

It cannot be done by keeping your factories filled with fossils who have been working in them for ten, twenty, thirty and forty years, and who are because of that fact—because of that fact only—considered the best piano workmen in the world. Those old fossils, while due deference should be given to their age, should be pensioned and new, active and intelligent American blood put into the factories, instead of men that make many Eastern piano manufactories look like aged men's homes.

It cannot be done by having factory property costing a large sum of money situated in the hearts of the big cities, representing tremendous real estate investments and an enormous taxation, when modern factories could be erected which would reduce the cost of production, no matter if there were for the present a direct loss on the sale of the old property, for in a few years that would be more than overbalanced by the savings made.

These things must be self evident to every intelligent business man; they are certainly apparent to the Chicago piano man, and the Chicago piano man has finally reached a point where his position, and his force, and his intellect, and his energy, and his standing, and his capital, and his tremendous credit, and his resources, and his brains, defy the ridicule that has been heaped upon him by some of the Eastern houses.

The step just taken by the Chicago Cottage Organ Company does not signify that that is the end of it; to us it seems as the first step toward crossing the Alleghenies, as has been predicted in these columns long since.

We wish to congratulate President H. D. Cable, of the Chicago Cottage Organ Company, and refer therefore all those who wish to know something about the character of this man, who is at the bottom of these transactions, to our editorial on him in the preceding issue of THE MUSICAL COURIER.

### MASON & HAMLIN NEWS.

THE Mason & Hamlin organs are now to be handled by Wm. Rohlfing & Sons, Milwaukee.

Luxton & Black, energetic piano men, of Buffalo, who are driving some of the old fossils of that town in a corner, and who sold 230 pianos of one make in the last eleven months, have arranged to take the Mason & Hamlin piano as a leader. They will probably open up in a larger warren.

We would not be surprised to find Mason & Hamlin in the pipe organ line early next year. A Mason & Hamlin pipe organ would sell itself.

MR. GEO. P. BENT has made a great hit with his "Crown" piano all through the East during the past year. The record is remarkable.

### Pollter's Trombones.

POLLTER'S trombones, constructed after the well tried Penzel system, with the addition of several advantageous improvements, have earned the encomiums of many American artists. They praise in the trombones of Pollter's manufacture the light and yet durable construction, the finish of workmanship, the soft, noble and big tone in all registers. The advertisement of the firm, printed in this issue of THE MUSICAL COURIER, gives all particulars.

—David M. Link was committed to the Mendota Hospital by Judge Carpenter to-day, after an examination by Drs. Hall and Montgomery, who declared Link insane. He formerly clerked in W. W. Warner's music store and at Nelson & Henderson's. His mind has been unbalanced for some time. So says a Madison, Wis., paper. Link was formerly employed in several New York piano stores.

WANTED—Two good piano salesmen for city trade. If you cannot sell goods do not write us, but if you can, then write immediately, giving experience, salary wanted, &c. D. H. Baldwin & Co., Columbus, Ohio.



*We use a great many pianos  
advertised nowadays, as*

*"High Grade Pianos"*

*This is one of those facts that  
no one discovers until he sees  
it in print.*

*J. W. Vose*

#### A VOSE FANCY.

THE above is a reproduction of a sudden inspiration put upon paper by Mr. James W. Vose, the venerable chief of the Vose & Sons Piano Company, of Boston. It is pretty rough on a number of cases, as, for instance, the piano manufacturers who make cheap pianos, advertise them as "High Grade" in the papers and then turn around and sell them at the real low down prices they bring at wholesale, for a piano manufacturer cannot get more for his pianos at wholesale than they are worth, and they are worth just what he gets for them—all things considered.

Mr. Vose's idea, as expressed in this sketch of his, is that the discovery that such pianos are "High Grade" is made not with an examination or test of the piano, but in seeing the statement made in print. That is right. And here we get to an interesting point which has been repeatedly referred to by us:

A manufacturer of pianos drops in to ask us about advertising; we show the character of piano advertising, and finally the space is selected and the arrangement concluded, all except the reading matter or "copy" of the "Ad." "What would you propose?" he asks. Well, knowing the class and grade of goods the man is making we write the "Ad.," which is done in a few minutes and reads like this:

### PHULE & SON, Piano Manufacturers,

16926 WEST NORTH AVENUE,

NEW YORK,

Make a reliable Piano for the best  
class of dealers.

It looks well; it means business; it tells the truth, and neither Phule nor his son nor we would be ashamed of it. We write it that way because we know the piano sells at about \$130 to \$165 wholesale, and has a great chance if it is well finished, has a fair tone, is substantially built and handled properly.

But the manufacturer says different things. "That will never do," says he. "I want you to know that we are making a fine piano; I can show you letters at the factory. You just let me get up the 'Ad.' I'll show you what I want to say." And he gets it up as shown in the next column.

All right; we think all to ourselves. Just another, that's all. The advertisement is inserted, and runs for a while, when Phule, Sr., calls at the office. "Say, old man," he starts in, "I haven't heard a word from that Ad." "Did you expect any?" we conjure. He looks at us with an expression of a wooden Indian, as he is rolled into the shop at midnight. "Do you think, Mr. Phule, that the dealers who know all about you, where you formerly worked, the quality of your cata-

logues, the factory, the material you use, &c.; do you think that these dealers are going to write to you or call on you when they find your 'Ad.' and when

### PHULE & SON, MANUFACTURERS OF High Grade Pianos. THE BEST NOW MADE ON EARTH.

Factory: 1 & 3 & 5 & 2 & 6 West  
North Ave., cor. 2100th St.,

NEW YORK.

you warn them in it to remain at a distance if they are not looking for a 'High Grade Piano'? That's just what you are doing. You say to the dealer, who knows nothing of your pianos except in this general way, that you are dead stuck on your goods, which means a relatively high price, and to those dealers to whom you have quoted prices your 'Ad.' looks ludicrous."

And it may seem strange that even after that kind of horse sense has been discussed some manufacturers will persist in keeping up the farce. Some insist that the claim should be made for the dealers' sake; some assert that it is done to prevent competition from interfering in the retailer's transaction, but these are all mere sophistries. The question for the manufacturer of a low medium grade honest piano is to cater to the dealer only, and to do it in such a manner as to invite his judgment to the play. He reads the "Ad." He hates a bluff and he hates the bluffer worse. He knows it all, anyhow, if he is any kind of a dealer at all, and the very idea of seeing a \$125 or \$150 piano advertised as "High Grade" repels him. Those piano manufacturers who are not cognizant of this don't know it. That's so; isn't it, Mr. Vose?

#### NO LIBEL IN THIS.

THERE is a Saalfield Piano Company now doing business on East Fourteenth street. That, at least, is the title of the concern. Information has reached this office to the effect that this company proposed to sell pianos, and in the October 23 issue of this paper reference was made to this, in addition to the publication of the fact that Jacob Doll, a piano manufacturer, was to make or sell the pianos the company is to handle. We never made any statements that were not perfectly in line with the policy of this paper on such transactions, and a week or so later we received this letter:

Editors The Musical Courier:

We beg to call your attention, on behalf of our clients, Mr. Jacob Doll and Mr. Richard A. Saalfield, to the article published in your newspaper, THE MUSICAL COURIER, under date of October 23, 1896, referring to Mr. Saalfield and Mr. Doll, which has recently come to their notice. This article, relating to pianos of the Saalfield Piano Company and pianos manufactured by Jacob Doll, is asserted by our

clients to be utterly false and malicious. They claim that the pianos to be placed upon the market by the Saalfield Piano Company, and bearing that name, are of first-class quality in every respect, and rank with pianos of first-class make in this city.

Unless a complete and full retraction of this libelous article is immediately published in a conspicuous place in your paper, we are instructed to commence proceedings to recover damages against you for the publication of the same.

Yours truly,

HORWITZ & HERSHFIELD.

Every client should act in good faith toward his attorney, and in this case we believe neither Doll nor Saalfield ever intimated to this firm of lawyers the true state of the situation; we shall therefore do so.

During the past ten or twelve years this paper has been antagonizing and opposing stencil pianos, both the stencil as such and the fraud stencil. The stencil piano is a piano the name of which does not indicate its origin; the fraud stencil is just the same, but in addition is sold as if made by the party or dealer whose name is upon it. The manufacturer's name is not upon a stencil piano; the stencil hides the maker's name. Judging from the above, neither Doll nor Saalfield told this to these lawyers; all they probably did was to abuse this paper, which is the usual course on the part of stencilers.

Now, it is known and self understood in the trade that fraud stencil pianos are of the lowest and shabbiest kind; they are known as rotten boxes. If the Saalfield Piano Company is a piano manufacturing concern we should like to know the location of its factory. If it buys or proposes to buy Doll pianos and put its name upon these pianos it would make the Saalfield pianos regular stencil pianos, and if Saalfield or his company proposes to sell Doll pianos as Saalfield made pianos, these pianos would be fraud stencil pianos.

Such has been the position of THE MUSICAL COURIER for an age past. No stenciler has yet had the courage to go into court to test this question. It should be legally adjudicated. Is a piano with a false pretense upon its face a legitimate article of commerce? Let some court decide it. If Mr. Jacob Doll at this late day, when the stencil question has reached its natural conclusion by the abatement of the nuisance, is a stenciler the piano trade should know it, and we guarantee to him that the men selling the Doll piano will give it up in case this is shown. As to Saalfield—well, we not believe he will go into court at all. But we would like to have some decision on this stencil question by a legal tribunal, particularly in New York State.

#### PIANOS

BY

STORY & CLARK.

THE Story & Clark piano has come into the piano trade with a brilliancy and effectiveness of impression unequalled. We do not remember an instance like it. Of course Story & Clark was a firm name which had been deeply planted in the minds of our merchants and dealers for years past. The house had been in operation during a period of intense activity in making and selling a great reed organ (which, by the way, it does not propose, by any means, to abandon), and when its piano was brought to the front the name alone would have given it an immediate introduction. Yet all the strength of a powerful name can have no significant value on a product or article which, in itself, does not sustain the claims made for it.

Story & Clark decided to make not merely a piano by nomenclature, but a piano which could sustain itself as a musical instrument and besides that an article of furniture for the drawing room, in short, something artistic in combination and new and novel in structure, and this necessitated a high price. High priced pianos, new in name, repulse dealers. The Story & Clark piano attracted them. The piano made an instantaneous impression, and it may be considered to-day as firmly and definitely established. A regular, steady demand now prevails and will continue to prevail. It is only a question now of meeting the demand.

We shall take pleasure in publishing in our next issue an extensive notice of an interesting brochure published by this house entitled The Music Makers.

—Mr. R. C. Shelly, formerly with Smith & Nixon, of Cincinnati, Ohio, and son-in-law of R. Dorman, of Nashville, has gone to the Bradbury warehouses in Washington, under the management of Mr. W. Van Wickie.

NEW YORK, October 30, 1896.





CHICAGO OFFICE THE MUSICAL COURIER,  
225 Dearborn Street, November 2, 1905.

ONE of the large furniture houses of this city makes a public announcement in the columns of the daily papers that "it has a broad entrance on the side street, which it invites the public to use during the disturbance on Wabash avenue incident to the construction of the elevated loop," which, by the way, has begun in earnest, and the usual legal injunctions have already been asked for by those parties interested, with the effect of possibly delaying its completion. Several of our music houses are in a similar position so far as having entrances on side streets. Mr. Healy has already declared that he would make the Adams street entrance the main one in case of an elevated structure on the avenue.

The other houses that are able to change their entrances from Wabash avenue to side streets are Steger & Co., Chicago Music Company, Hallet & Davis Piano Company, the John Church Company and the Chase Brothers Piano Company. The W. W. Kimball Company came very near leaving the corner of Jackson street before it was secured by another party, and may be sorry that they did not do so now. But with all the rumpus that this "L" loop is making we cannot think that it will be such a detriment to the business as some anticipate. Wabash avenue is a very broad street, and with only two tracks, which is all that it is proposed to construct, and the cars to be propelled by electricity, it is probable that instead of being a nuisance it will be a benefit. There are many people in this city from the North and West sides who never get on the avenue, but buy their music and musical instruments at the large department stores, who would by means of the "L" be carried quickly to the legitimate houses.

#### A Protective Association Assured.

The meeting of the trade for the purpose of forming a protective association which occurred yesterday at Estey & Camp's was very well attended, very few of the prominent houses being unrepresented; but as several of these had signed the first call it was presumed that they would not hesitate at joining, and if they did not, as Mr. Burt observed, it would be their loss.

It was resolved to form an association, and, after voting, the committee which was appointed to draft the constitution and by-laws reported a thousand and one articles, so many in fact that Mr. P. J. Healy objected to them, and Mr. Northrop suggested that 50 copies of them be made and distributed among the signers to the call for due deliberation, after which another meeting is to be held one week from this evening at 7 o'clock at Estey & Camp's. In the meantime those prominent houses which were not represented at the meeting yesterday are to be seen as to their intentions. The matter therefore remains in statu quo, with the probabilities that some kind of a protective association will be formed, with a more simple code than the one proposed by the committee.

#### Manufacturers Piano Company.

A visit to the pleasant warerooms of the Manufacturers Piano Company, pleasanter than ever since the laying of the new floor, and an agreeable chat with Mr. Dederick and Mr. Wright (who has just returned from New York) revealed the fact that business there for October was better than in September, particularly in the retail department. As this is after all the department that pays best, the house is to be congratulated, particularly while present conditions prevail.

In the private office the following quotation from Oliver Wendell Holmes stares the visitor in the face: "Don't you know how hard it is for some people to get out of a room after their visit is really over? One would think they had been built in your office or parlor and were waiting to be launched."

The above brings rather conflicting emotions. You are at first tempted to run away, then you are obliged to laugh, and then, with the self complacency chargeable to almost the whole human race, you trust it doesn't mean you; but it is probable that the notice adds a few days or weeks to the busy office worker in the course of a year, which in this case means both Mr. Dederick and Mr. Wright.

#### No Room for Outsiders.

Some members of the trade are astonished at the action of the Music Trade Association in permitting clerks, salesmen and dealers from other sections of the West becoming

members. They must remember that this was not originated at this last dinner; it was proposed at the last meeting in February and was to have been decided at this meeting. The resolution to dispense with the minutes of the last meeting prevented the fact from being brought to their memory.

It is not probable that any large number of clerks will ever desire to become members of the organization, and those who do are probably entitled to the courtesy. As it is, there was never any objection to their being present as guests; they have always been there in larger or lesser numbers; why should they be objectionable as members? They desire nothing but the good of the trade, and the meetings have resolved themselves into mere social affairs anyway, in which business is scarcely referred to.

If this is not an advertisement of absolute originality, what would it be called?

## A PIANO ADVERTISEMENT,

And Mighty Interesting Reading.

### Do You Know

That some of the largest business enterprises in this country are located at Wabash-av. and Congress?

THE AUDITORIUM—Largest hotel in this city.

AUDITORIUM THEATER—The largest in the United States.

SIEGEL, COOPER & CO.—The largest dry-goods and general store in the world.

M'CORMICK HARVESTER CO.—Largest of its kind in the world.

BRYANT & STRATTON COLLEGE—Largest business college in the world.

O. W. RICHARDSON & CO.—Largest exclusive carpet house in the country.

AND not the least of these enterprises is the great house of

#### Chase Brothers Piano Co.,

with a street frontage of three-quarters of a block on the corner of Wabash-av. and Congress-st., carrying a stock of hundreds of Pianos of its own and other manufacturers. This CHASE BROTHERS PIANO CO. is the oldest piano making company in the West (established 1844), and some idea of its strength may be had from the fact that the combined personal wealth of its stockholders is estimated at more than \$25,000,000.

One of them, Mr. C. H. Hackley, has presented the City of Muskegon, Mich. (where he lives, and where the factory of the

#### Chase Brothers Piano Co.

is located), with a public library building fully equipped and endowed, a public park in the center of the city, a soldiers' monument, a high school building, fully endowed, a manual training school, in all gifts representing value of quite half a million dollars.

With its ample capital and pianos not excelled by any, the

#### Chase Brothers Piano Co.

offer to intelligent, critical buyers a choice selection of all styles at a saving of 25 to 40 per cent. in price for the same class of goods that ordinary jobbers and retailers offer. People with ample means are not averse to saving a few dollars, and people of moderate and limited means can buy from this company the finest pianos on easy terms.

## Chase Brothers Piano Company,

Wabash-av. and Congress-st.,  
Opposite Auditorium.

—Chicago Daily.

#### Reliable Smith & Barnes.

Mr. C. A. Smith, of the Smith & Barnes Piano Company, must be considered the pioneer piano manufacturer of one of the oldest houses in the West. There were two or three concerns which antedated it, but their production was so small, and the houses so lacking in enterprise and capital that the trade knew them not, and only a limited portion of the dwellers in this city were aware of their existence, and so far as their influence on the trade was felt it could be summed up as simply nothing.

Mr. Smith's success is due to his excellent business talent, and fortunately he has not overlooked the musical feature of his pianos, which are better to-day than ever. He is also keeping pace with the demands of the trade in case work, his last production being a rolling fallboard and a full front swing desk.

With one of the best plants in the West, systematized to a nicety, with a variety of styles and grades sufficient to fill the necessities of the great majority of the dealers, with goods not cheap but moderate in price, why should not the house of Smith & Barnes become, as it already is, one of the great concerns of the whole country?

#### National Piano Company.

The National Piano Company, of Oregon, Ill., of which company Mr. John S. Taylor is manager, with offices in this city at 24 Adams street, has shipped a few pianos and has two on exhibition in Chicago. The piano, of which only one scale will be made, is a large one, the case is heavy and veneered even to the trusses. The whole top front swings automatically with the opening of a rolling fallboard. Mr. Taylor claims to use the best grades of strings and felt and as good an action as money can buy. Cases are things which depend on the taste of the beholder, and it might be said that this one would please the majority of the consumers, and so far as dimensions are concerned the most of the Western buyers.

#### Schaeffer Company Busy.

Mr. I. N. Rice, of the Schaeffer Piano Company, asserts that the greatest number of pianos ever shipped by his company was in October. He also says that the low prices of agricultural products which are now prevailing are the cause of any lack of business in the country districts. Naturally this state of affairs affects all trades alike.

#### Plectrophone Troubles.

It will be remembered that the John Church Company brought suit against Geo. P. Bent for an infringement on their plectrophone attachment, and issued circulars to the trade, in which they endeavored to prevent the use of Mr. Bent's orchestral attachment. Mr. Bent then asked for an injunction, which was temporarily granted, but which upon coming to trial has been disallowed. Mr. Geo. P. Bent will, however, carry the case to the Supreme Court.

#### What Is This?

Mr. J. V. Steger has formally withdrawn from the as yet unorganized Music Trade Protective Association. His reasons for so doing are because of a fear on his part that some unfavorable report in relation to some individual may result in some legal complication, and also an effort on the part of a few to take the business before the regular Chicago Music Trade Association.

#### Bush & Gerts' Affairs.

It is reported by workmen who have been employed by the Bush & Gerts Piano Company, and who are applying for work at other factories, that the concern mentioned has virtually shut down its factory. Mr. Will Bush denies it, but it is said that Mr. Bush has some reason for denying the rumor, because of the fact of a number of finishers being retained for the purpose of oiling off and finishing the stock on hand.

#### G. & K. in Duluth.

A new store has just been opened at Duluth, Minn. Mr. Mark C. Baker, a well-known professional man, is the proprietor, and he has already decided on two makes of pianos—the Gildemeester & Kroeger for his leading instrument, and the Colby.

#### Personals.

Clever salesmen are not any too plentiful; it is, therefore, a pleasure to say that Mr. Joseph K. Rapp continues to improve in health since his return from his enforced absence.

Mr. John Kops, of Kops Brothers, is paying a visit to the great metropolis.

Mr. J. A. Norris, representing Mason & Hamlin, of Boston, arrived in Chicago a week ago, and left for the East by the way of Detroit and Cincinnati.

Mr. L. A. Holtzmann, of Pittsburgh, is in the city.

Mr. S. B. Fuller, of Watertown, Wis., has added to his line of goods the National piano, made in Oregon, Ill. Mr. Fuller's leader is the Shaw.

Mr. Edward Ambuhl, representing Chickering & Sons, of Boston, was in the city recently.

Mr. Louis von Bernuth, of New York, is a guest of Mr. E. A. Potter, of Lyon, Potter & Co.

## Reliable Carpenter.

THE E. P. Carpenter Company, of Brattleboro, Vt., has sent out a "flyer" showing its popular styles:

STYLE L.

STYLE B.

STYLE R.

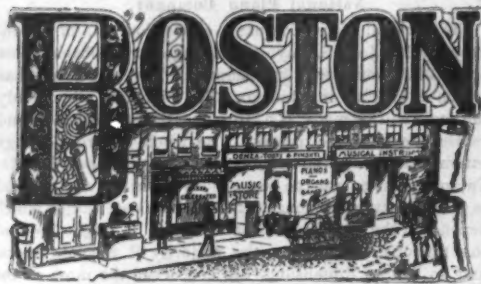
STYLE S.

Send to Brattleboro for complete catalogue.

"What a delightful touch your piano has," said Mrs. Softstop.

"Do you think so? I am glad you like it. I particularly requested that a Roth & Engelhardt Action, made at St. Johnsville, N. Y., be used in this instrument. I think it perfect."





BOSTON OFFICE OF THE MUSICAL COURIER,  
17 Beacon Street, November 1, 1896.

**CHICKERING & SONS** have this week shipped a very handsome piano to New York that was made to order for the Hotel Albemarle. It is an upright, the case being of white mahogany, specially selected for its fine markings and creamy color. The panels on the front and ends are of raised work, covered with a heavy coat of gilding, the whole being a "harmony in yellow," as well as a harmony of sweet sounds. Everything about this piano is of the very best—the workmanship, the materials—and it will undoubtedly attract much attention when placed in position in the yellow and white room of the hotel.

There was a modest little notice in the Kneisel Quartet program the other evening, "The piano is a Chickering," that was in pleasing contrast to the usual "The piano used upon this occasion is from the celebrated house of 'Tom, Dick or Harry.'"

At last the Ivers & Pond Company has secured possession of the entire wareroom at its new store on Boylston street, and to-day workmen are busy putting up signs on the outside of the building, taking off the old lettering on the windows, putting on new and generally getting the place in order. Now that the partition is down in the window there is plenty of light everywhere, and as soon as all improvements are completed the firm will have one of the handsomest warerooms of the city. In spite of the confusion attendant upon a fire, a removal and another business being carried on in the same wareroom, business has kept right on with so little interruption that it almost seemed impossible so much had happened. It has been difficult work for the people in the retail department, but now that full possession of the new premises has been secured everything will soon be in perfect running order again.

Nothing arranged yet about the New England Piano Company, although every real estate dealer within ten miles of Boston has been in to see Mr. Scanlan with "exactly the piece of property that would suit the business."

The Emerson Piano Company shipped about seventy-five pianos this week, among them a carload to Sherman, Clay & Co., of San Francisco.

Mr. J. F. Powers left town on Friday evening to attend the football game at Princeton on Saturday.

An office boy, recently in the employ of the Emerson Piano Company, has suddenly become famous. A few weeks ago he ran away from his parents and was found on Saturday in the Bowery, New York city, where he was employed as a "song and dance artist."

The Vose & Sons Piano Company is busy in both the wholesale and retail departments.

Mr. Edward P. Mason returned home this week from his trip to the West and New York.

H. J. Gardner and G. F. Osgood (Gardner & Osgood) have just started in business as the New England representatives of the Charles M. Stieff pianos. Mr. Osgood is a new man in the piano business, but Mr. Gardner has for the past 19 years been located in Boston as a tuner and salesman. They have two large rooms at 156A Tremont street, overlooking the Common, and will be able to accommodate a stock of about 30 pianos. Both the partners are Lawrence men and friends of many years' standing.

The Briggs Piano Company has just shipped a carload of pianos to Foster & Waldo, Minneapolis. The former company is working in some departments until 9 o'clock at night. The October business was extremely good and November promises equally well.

C. F. Hanson & Sons have in their window a handsome white and gold Sohmer upright that was one of those on exhibition at the Columbian Exposition.

Mr. J. N. Merrill is very busy selling pianos and trying to find time to attend to the details of the trade dinner. Already about fifty tickets have been called for.

Mr. F. I. Harvey, the youngest piano dealer in Boston, who has the Trowbridge for his leader, is well pleased with

the way the fall trade has begun. During the past year there have been many changes and improvements made at the Trowbridge factory, all tending to the perfecting of the piano. A new scale is being used and many other minor additions have been made. Especial attention has also been paid to getting handsome veneers and fine woods, so that inside and outside would be in harmony. The factory is running until 11 o'clock every night of the week.

Mr. James W. Cheeney is having a fine fall trade in Needham pianos, and is fact very busy in all departments of his business.

Among the petitions in insolvency recently filed in the Suffolk County Court was one by George H. Jones, Jr., musical instrument maker, Chelsea. Debts, \$1,700; no assets.

#### In Town.

C. H. Dickinson, Wallingford, Conn.  
Otto Raab, Springfield, Mass.

## DROOP'S OPENING.

### A Great Gathering at Washington, D. C.

It must have been a matter of profound satisfaction and gratification to Mr. E. F. Droop, the Washington piano and organ dealer, when on Saturday night, at the opening of the new establishment, he reflected upon his career and the gradual development of his prosperous business after struggles and vicissitudes which can only be appreciated by those who from small beginnings have erected large institutions. We believe he must have been particularly and sympathetically struck with the judicious remarks of Mr. Otto Sutro, of Baltimore, who during the entertainment, in his usual happy vein, with particular emphasis brought out these points.

The house of E. F. Droop & Sons has for years past been accommodated in rather limited quarters on the avenue in Washington. It was found that the increase in business and the addition of the two young sons to the firm, together with their energy and application of the latest methods, made it necessary to get into a larger establishment, and on the site of the old one a new building was erected, which was inaugurated on Saturday evening in the presence of a large number of local musical and other guests, and the following gentlemen known outside of Washington were there, chiefly because of their connection with the trade, direct and indirect, and their appreciation of the house of Droop:

#### Guests.

Geo. P. Bent.....	Chicago
Eisenbrandt Brothers.....	Baltimore
Nahon Stetson.....	
Chas. Steinway.....	Of Steinway & Sons, New York
Fred. Steinway.....	
Henry Ziegler.....	
Mr. Clifford Cox.....	
J. B. Woodford.....	N. Stetson & Co., Philadelphia
C. F. Howes.....	Of Hallet & Davis Piano Company, Boston
Wm. Knabe.....	Baltimore
Otto Sutro.....	
Robert Gibson.....	Of Otto Sutro & Co., Baltimore
Chas. Glaser.....	
Chas. Woodward.....	
Karl Fink.....	New York
Alfred Dolge & Son.....	
Otto Wessell.....	Of Wessell, Nickel & Gross, New York
Emil Gabler.....	
Ernest Gabler.....	Of Gabler & Brother
Wm. Kaiser.....	
Jos. Bayreuther.....	
Frank M. Stevens.....	THE MUSICAL COURIER, New York
Harry Freund.....	Freund's Weekly, New York
B. H. Janssen.....	Of Mathushek & Son, New York
Harvey Wendell.....	Of Marshall & Wendell, Albany
W. H. Poole.....	Of Poole & Stuart, Boston

Robert Widenmann.....	Of Strich & Zeidler, New York
Howard White.....	Of Wilcox & White, Meriden, Conn.
Henry Willig.....	Of Geo. Willig & Co., Baltimore
F. M. Hulett.....	Of Jacob Doll & Co., New York
A. Jacobs.....	Of Jacob Brothers, New York
Reginald Schroder.....	Of Staats Zeitung, New York
Henry Hilcken.....	Of North German Lloyd, Baltimore

The local dealers present were W. P. Van Winkle, of the Bradbury agency; also representatives of John F. Ellis & Co., Alexander Grimes, William Knabe & Co., Metzgerott Music Company, Sanders & Stayman.

Regrets were received from the following people in the trade:

B. F. Banes & Co., Philadelphia, Pa.
Behr Brothers & Co., New York.
Edward Lyman Bill, <i>Music Trade Review</i> , New York.
Briggs Piano Company, Boston, Mass.
C. Bruno, of C. Bruno & Son, New York.
Calvin Whitney, A. B. Chase Company, Norwalk, Ohio.
J. Burns Brown, of Chickering & Sons, New York.
A. F. Adams, manager New York branch the John Church Company.
W. A. Cole, Boston, Mass.
C. G. Conn, Washington Times.
Decker Brothers, New York.
Oliver Ditson Company, Boston, Mass.
C. H. Ditson & Co., New York.
L. Cavalli, of Alfred Dolge & Sons, New York.
C. F. Gospel, of C. F. Gospel & Co., New York.
W. R. Gratz & Co., New York.
W. R. Farrand, of Farrand & Votey Organ Company, Detroit, Mich.

J. Fischer & Brother, New York.
Carl Fischer, New York.
W. H. Frost, New York.
Emil L. Boas, of Hamburg-American line, New York.
H. Heyerman, of Hammacher, Schlemmer & Co., New York.
C. J. Heppel, of Son, Philadelphia, Pa.
Jacot & Son, New York.
Lyon & Healy, Chicago, Ill.
H. S. Mackie, of Mackie Piano, Organ and Music Company, Rochester, N. Y.
E. N. McKinney, manager Marshall & Wendell Piano Company, Albany, N. Y.
Henry L. Mason, of Mason & Hamlin Company, Boston, Mass.
F. A. North, of F. A. North & Co., Philadelphia, Pa.
M. G. Paillard, of M. J. Paillard & Co., New York.
J. W. Pepper, Philadelphia, Pa.
A. Pollmann, New York.
E. A. Potter, Chicago, Ill.
C. Reinhardt, New York.
W. Rohlfing, of Rohlfing & Sons, Milwaukee, Wis.
Nate Salisbury, proprietor Black America.
H. J. Raymore, Shaw Piano Company, Erie, Pa.
H. W. Schumann, New York.
Morris Steinert, New Haven, Conn.
Sterling Company, Derby, Conn.
O. J. Tyler, Story & Clark Organ Company, Chicago, Ill.
W. Tonk & Brother, New York.
J. H. White, of Wilcox & White Organ Company, Meriden, Conn.
G. L. Wild, Brothers & Co., Washington, D. C.
A. Wolff, New York.
C. A. Zoebisch, New York.

In addition to the remarks made by Mr. Sutro, reminiscences were recalled by Major Howes and a number of other gentlemen in the trade.

It is doubtful whether so large a congregation of members of the trade has ever taken place in the city of Washington, or, for that matter, in any other city of equal size, as at the Droop opening; it shows to the trade the magnitude of the connection and the importance of the house as dealers in high grade pianos and organs, musical instruments and sheet music. Mr. Droop and his sons have made themselves factors of vital importance, not only locally, but among the manufacturers and publishers they have the very highest and most elevated standing, and enjoy universal respect and confidence.

As a matter of course there was also a musical entertainment before the conclusion of these ceremonies, and on Sunday last the members of the trade were invited by Mr. Droop to a tally-ho outing which covered some of the most romantic spots in the vicinity of Washington.

It is the hope and wish of everyone that the future of the house of Droop under its new auspices will continue as prosperous as its past, and this is all that is necessary to give the firm all it itself wishes for.

—The business of the Milton Piano and Furniture Company, of Milton, Pa., has been discontinued, Mr. Howes, of the Hallet & Davis Piano Company, having wound up the affairs last week.

## Mason & Hamlin

### PIANOS AND ORGANS.

#### PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.  
MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.  
GEO. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

#### ORGANS.

FRANZ LISZT—Matchless, unrivaled; so highly prized by THEODORE THOMAS—Much the best; musicians generally so regard them.  
X. SCHARWENKA—No other instrument so enraptures the player

### STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

## Mason & Hamlin Co.

BOSTON, NEW YORK, CHICAGO.



## A GOOD CIRCULAR.

By Tindale, Brown &amp; Co.

ONE of those concerns in the West full of healthy substance, up to modern tendencies and in touch with the current of trade is Tindale, Brown & Co., of Jacksonville, Ill., and we are, therefore, not surprised to see this excellent circular issued by that house:

The instrument on which he played  
Was in Cremona's workshop made,  
By a greater master of the past,  
Ere yet was lost the art divine.  
Fashioned of maple and of pine  
That in Tyrolean forests vast  
Had rocked and wrestled with the blast;  
Exquisite was it in design,  
Perfect in each minutest part,  
A marvel of the luthier's art;  
And in the hollow chamber, thus  
The maker from whose hands it came  
Had written his unrivalled name—  
"Antonius Stradivarius."

—H. W. Longfellow, *Tales of a Wayside Inn*.

The art of making neat repairs on small musical instruments requires a talent, taste—a deftness and knowledge second only to that of the original maker of the instrument.

A strong glue joint; a neat, invisible mending of a crack or insertion of new wood; the exact fitting of pegs, keys and all working parts, and the selection and grading of strings—all with the view of preserving or improving the original tone, are a few of the points that enter into artistic repairing. The exactness and care used in such work also have to do with the "easy playing" of an instrument and its success as a means of making satisfactory music.

Mr. W. A. Hoblit, a young gentleman well known to many Jacksonville people, has come to this city to reside and has entered our employ as finisher and repairer of violins, guitars and all small musical instruments. Mr. Hoblit is an expert in this line of work and has himself made several valuable violins complete from the raw material, modeled and graduated after most approved scientific principles.

Specimens of his workmanship on these instruments may be inspected by those interested.

The neat finish, careful attention to details of construction, delicate workmanship and, above all, the tone of the completed instruments, testify to Mr. Hoblit's talents and prove the good results of his special study in this direction. Fine work of this kind which has heretofore been sent away may be entrusted to us with the guarantee of careful and expert treatment at reasonable expense.

The difficulties of instrumental playing are greatly lessened by having all such needed adjustments properly made, and the proverbial "stitch in time" may prevent the going to pieces of a valuable piece of workmanship, not to speak of the general satisfaction of having things "in shape."

Tindale, Brown & Co. now have a large space on the third floor of their building devoted to tuning and repairing all kinds of instruments. Thorough renovation of worn or damaged pianos can be given, including new sounding board, new hammers, restringing, refinishing case or complete new action if needed. Equipped with material, special tools, machinery and skilled workmen, they are able to turn out such repairs in a satisfactory manner, with the least possible expense to the owner of the instrument.

## The Late Ernest J. Knabe's Will.

ERNEST J. KNABE, of Baltimore City, in the State of Maryland, being of a sound and disposing mind, memory and understanding, do hereby make public and declare this as and for my last will and testament, hereby revoking all other wills which may have been made by me:

First—I give and bequeath to my cousin Emma Rieman, as a small token of my regard for all of her kindness, an annuity of \$600 a year, to be paid to her for and during the term of her life in monthly instalments of \$50 each, accounting from the day of my death, and I direct my executors, hereinafter named, to set apart a sufficient sum of money to realize said sum and to secure the same by a deposit of \$10,000 with the William Knabe & Company Manufacturing Company, of Baltimore city, in the name of my estate, if the said company will accept the deposit, and at the death of Emma I direct said principal sum to go into the residue of my estate.

Second—I give and bequeath to the German Orphan Asylum of Baltimore City the sum of \$1,000.

Third—I give and bequeath to the Baltimore Association for the Improvement of the Condition of the Poor the sum of \$1,000.

Fourth—I give and bequeath to the Little Sisters of the Poor of Baltimore City for their home for aged people in Baltimore City the sum of \$1,000.

Fifth—I give and bequeath to Mrs. Caroline Hummel, in consideration of her faithful services to my children and to my mother, the sum of \$1,000.

Sixth—I give and bequeath to the General German Aged People's Home of Baltimore City the sum of \$1,000.

Seventh—I give and bequeath to the Hebrew Orphan Asylum of Baltimore City the sum of \$500.

Eighth—I give to the Hebrew Hospital and Asylum Association of Baltimore City the sum of \$500.

Ninth—I give and bequeath to the Board of Directors of the German Zion School on Gay street, in the City of Baltimore, the sum of \$1,000, to show my appreciation of the work which this institution is and has been doing for the furtherance of German education in Baltimore. I would request that, if not incompatible with their rules, that they grant in consideration of said bequest one or two free scholarships, so long as the school may exist, the appointment to which shall be made by the pastor of the Independent German Lutheran Zion Church on Gay street, with which the school is connected.

Tenth—I give to the Maryland Institute for the Promotion of the Mechanical Arts, for the School of Art and Design connected therewith, the sum of \$1,000.

Eleventh—*Whereas*, Thomas Beck, my father-in-law, is indebted to me in sundry sums of money, as will appear from my books and notes in the hands of William Knabe & Co., and memoranda of cash drawn on my account, as shown on the books of William Knabe & Co.; and, *whereas*, he has transferred to me his policies of insurance, Nos. 429 and 53,053, in the Mutual Benefit Life Insurance Company, of Newark, N. J., I hereby direct my heirs to pay him a sum of money, not exceeding \$300 a year, during the term of his natural life, and if said annual payments, together with the sums already advanced by me during my life, should amount to more than said policies of insurance yield at the death of said Beck, I release his estate from all liability for such balance.

Twelfth—All the rest, residue and remainder of my estate I give to my two sons, Ernest J. Knabe, Jr., and William Knabe, to be equally divided between them share and share alike.

Thirteenth—I herewith nominate, constitute and appoint my sons, Ernest J. Knabe, Jr., and William Knabe, to be the executors of this my last will and testament, and it is also my request that neither of my sons shall be required to give bond as such executors.

Fourteenth—In order that the legacies and bequests above set forth may be paid intact and free of the collateral inheritance tax, I direct that the entire collateral inheritance tax shall be paid out of my estate.

Witness my hand and seal this 23d day of May, A. D., 1893. ERNEST J. KNABE. [Seal]

Signed, sealed, published and declared by Ernest J. Knabe, the above named testator, as and for his last will and testament in the presence of us, who, at his request, in his presence, and in the presence of each other, have hereto subscribed our names as witnesses.

J. GEO. KOPPELMANN,  
N. SCHLICKEK,

J. FORSTER.

Baltimore City, ss.: On the 21st day of April, 1894, came J. Geo. Koppelman and made oath on the Holy Evangel of Almighty God that he doth not know of any will or codicil of Ernest J. Knabe, late of said city, deceased, other than the above instrument of writing, and that he received the same from the testator and retained the same in his custody until he brought it into court; that he had made a prior will to this, but none subsequent; that the testator died on the 17th day of April, 1894. Sworn to in open court. Test: Thos. W. Morse, Register of Wills for Baltimore City.

Baltimore City, ss.: On the 21st day of April, 1894, came J. Geo. Koppelman, N. Schlicker and J. Forster, the three subscribing witnesses to the foregoing last will and testament of Ernest J. Knabe, late of said city, deceased, and made oath on the Holy Evangel of Almighty God that they did see the testator sign and seal this will; that they heard him publish, pronounce and declare the same to be his last will and testament; that at the time of his so doing he was, to the best of their apprehension, of sound and disposing mind, memory and understanding, and that they subscribed their names as witnesses to this will in his presence at his request, and in the presence of each other. Sworn to in open court. Test: Thos. W. Morse, Register of Wills for Baltimore City.

In Baltimore City Orphans' Court: The court, after having carefully examined the above last will and testament of Ernest J. Knabe, late of Baltimore City, deceased, and also the evidence adduced as to its validity, orders and decrees, this 21st day of April, 1894, that the same be admitted in this court as the true and genuine last will and testament of the said Ernest J. Knabe, deceased.—Geo. W. Lindsay, Daniel Gans, William F. Edwards.

State of Maryland [seal], Baltimore City, ss.: I, Thos. W. Morse, Register of Wills, and by law keeper of the seal and of the records, and of the original papers of the Orphans' Court for Baltimore City, do hereby certify that the foregoing is a true and full copy of the last will and testament of Ernest J. Knabe, late of said city, deceased, with the proofs and probate thereof, taken from Wills Liber I, W. M., No. 71, Folio No. 529, &c., being one of the records kept in the office of Register of Wills for Baltimore City. In testimony whereof, I hereto subscribe my name and affix the seal of said court and office, this 28th day of October, in the year of our Lord eighteen hundred and ninety-five.—Thos. W. Morse, Register of Wills for Baltimore City.

## BOSTON DINNER NOTICE.

This issue of *The Musical Courier* is twenty-four hours late because of Election Day, which fell on Tuesday, November 5.

MR. DE VOLNEY EVERETT, one of the best known traveling men in the trade, has accepted a position with the Ivers & Pond Piano Company.

MR. WM. SOHMER, a brother of Mr. Hugo Sohmer, was elected Register of New York city yesterday by a majority of over 25,000.

THE annual fish dinner of members of the piano trade took place on Election Day, the usual day of the year of its annual recurrence, at Dunston & Kennely's, Columbus avenue. Mr. Wm. Steinway officiated, and he and the others ate fish. M. Paderewski was the guest of honor, and the following gentlemen were among those who were present:

Mr. Charles H. Steinway, Mr. Frederick Steinway, Mr. N. Stetson, Mr. Karl Fink, Mr. H. Görlitz, Mr. L. Cavalli, Mr. Louis Von Bernuth, Mr. Rudolph Von Bernuth, Mr. Wm. Mason, Mr. Harry E. Freund, Mr. Casper Fechteler, Mr. Frank Fechteler, Mr. H. E. Krehbiel, Mr. W. J. Henderson, Dr. F. Krug, Dr. Pryor, Dr. Robinson, Mr. O. Wessell, Baron Von Huppmann, Mr. Daniel Probat, Mr. E. Urchs, Mr. Fred Palmer, Mr. Burkhart, Mr. Wm. Silva, Mr. T. Troescher, Mr. Wm. Sheldon, Mr. H. W. Schloman, Mr. F. Reitermeister, Mr. Chas. Meyer.

Full particulars of the dinner will be in Mr. Harry E. Freund's weekly, which is the "official" organ of the event.

## The Besson Case.

A CABLEGRAM published on Friday last states that a court in Seville granted the extradition to London of Mrs. Martha Besson, wife of Fontane Besson, a musical instrument maker, who does business in London, New York, Paris and St. Petersburg. She is charged by her husband with having stolen £7,000 from him.

The *Yorkshire Post* of October 24 gives the following data on this rather interesting subject:

Madame Besson, who is accused by her husband, the well-known musical instrument maker, of having embezzled an enormous sum of money, has now been arrested at Malaga, and is expected in London this week.

From further inquiries it appears that when M. Besson recently returned to London he found that not only had he been completely sold up, business and all, but that his wife and daughter, named Gabrielle, aged about 16, had disappeared, together with a Spaniard, who was a traveler of the firm. An examination of affairs showed that the business had in his absence been disposed of and that his furniture and household effects to the value of £400 and jewelry of the nominal value of about £100 had also been got rid of. In addition bonds and Stock Exchange shares were missing. These included Goulard shares, certificates for Aquarium shares, valued at £300; Chinese six per cent. bonds, valued at £200, and a number of French rentes, valued at £450. The loss was further increased by the absence of the title deeds of the property in the neighborhood of Euston square. On October 1 the first news came of the whereabouts of Mme. Besson. She was timed to arrive at Barcelona at 7 P. M. on that day, and the officers were ready to meet her. She did not, however, put in an appearance, but arrived unexpectedly at Malaga, and the arrest was effected. Mme. Besson, it is stated, had previously eluded the detectives by taking a steamer from a port at the same time, having hired a tug to meet her at sea to take her off.

## Mr. Adams Retires.

MR. GEO. C. ADAMS, of the McCammon Piano Company, will not travel in their interests for at least a year. Mr. Adams, we understand, is in need of rest, his health having run down.

## In Town.

William Bauer, Chicago.  
Chas. Becht, Brambach Piano Company.  
Geo. C. Cox, Pittsburg, Pa.  
W. H. Poole, Boston.  
Geo. C. Adams, Oneonta, N. Y.  
F. W. Thomas, Albany, N. Y.  
E. P. Mason, Boston.

—Mr. Felix Kraemer was in Tyler, Tex. on November 2.

—Mr. Oscar A. Field was expected in Boston yesterday from St. Louis.

—F. M. Hulett, formerly with the Muehlfeld & Haynes, is now traveling for Jacob Doll.

—The Chicago Piano Stool Company, of West Madison street, Chicago, Ill., has confessed judgment for \$800 in favor of T. B. Waring.

—The Chase Brothers Piano Company, of Muskegon, Mich., has secured W. B. Mauermaier, of 3023 Ridge avenue, Philadelphia, to represent the firm in that city.

—At the annual meeting of the Dixon Music Company, of Dixon, Ill., held last week, F. A. Truman was elected a director for three years. The other directors are Robert Anderson and R. A. Radesch.



## BOSTON TRADE DINNER.

THE first dinner of the piano and organ manufacturers and dealers of Boston was held on Saturday evening at the Parker House. The rooms used were up one flight of stairs in the back of the house and consisted of a large, long room where the tables were laid, with a smaller room opening out of it which was used as the reception room. This room contained the usual tables, chairs, &c., and a New England upright piano. The table was laid for fifty people, but there were only about forty-two of the seats occupied. The table was decorated with small potted plants, with dishes of fruit interspersed and cut flowers strewn on the cloth—roses, pinks, small chrysanthemums and other flowers in season. The table service was pink and white china. Three wines were served—sherry, sauterne and champagne.

About half the gentlemen present wore dress suits.

## MENU.

Cotuit Oysters.	
Soup.	
Green Turtle.	Consommé à la Royale.
Fish.	
Fried Smelts, Sauce Tartare.	
Removes.	
Filet of Beef aux Champignons.	Roast Young Turkey.
Entrées.	
Bouchées of Lobster, Newburg.	
Chicken Croquettes, Jardinière.	
Timbales of Spaghetti, Italienne.	
Apple Fritters Glacé, Cognac.	
Relevé.	
Roman Punch.	
Game.	
Black Duck.	Larded Grouse.
Sweets.	Fruits. Olives.
Salted Pecans.	Coffee.

Among those seated at the tables were George H. Chickering, J. N. Merrill, P. H. Powers, C. C. Harvey, Alex. Steinert, Edward P. Mason, Handel Pond, J. Harry Estey, Edward W. Davis, S. A. Gould, E. N. Kimball, Henry F. Miller, E. Miller, H. L. Mason, E. N. Kimball, Jr., E. W. Tyler, J. W. Cheney, W. A. Harvey, Mr. Norris, Chas. R. Putnam, F. L. Young, W. H. Ivers, J. B. Cook, C. D. Blake, C. D. Blake, Jr., G. A. Gibson, C. W. Smith, F. D. Irish, Mr. Seabury, William Steinert, B. F. Owens, Mr. Dunbar, Geo. Hutchings, G. H. Cummings, M. A. Marks, Mr. Wilton, Mr. Hume, A. G. Mason, F. Wentworth, Geo. B. Kelly, Mr. Dayfoot.

Dinner was served promptly at 6:30 and coffee and cigars were served at 8:10. Then the next twenty minutes were devoted to conversation.

At half-past 8 o'clock the meeting was called to order by Mr. Chickering. None of the speeches were prepared beforehand.

In his opening address Mr. Chickering congratulated them upon the satisfactory number in attendance, hoped it portended permanent organization, deprecated his own inability as a chairman and speaker, and ended by proposing the following toast: "To good fellowship, general prosperity and better acquaintance."

J. N. Merrill was called upon to speak, but said that he had supposed that his duties ended when he had assigned the gentlemen to their positions at the table. He felt that he was so small a manufacturer he had better be seen and not heard.

Mr. P. H. Powers, who was called upon as the best story teller in the trade, said he had never told a story in his life, but always the truth. He advocated congeniality and good fellowship, and he compared the New York and Chicago trade associations with the tardy efforts toward organization in Boston.

Mr. Harry Mason then advocated an association, and made a motion that a permanent one be formed, which was seconded by Mr. Alexander Steinert. Question being put, it was a unanimous vote.

Mr. Harry Mason then moved that "Mr. Chickering and the dinner committee be permanent officers for one year, that they have charge of all the matters appertaining to the forming of the association, and that another dinner be given shortly at which the committee should report."

Mr. E. N. Kimball then asked that those present should

be given a chance to state the object of such an association.

Mr. P. H. Powers thought also that it would be wise to canvass the subject, but presumed that it was to the production of good fellowship and the correction of abuses, and hoped an association would be formed.

Motion being called for, Mr. Alexander Steinert suggested that Mr. George H. Chickering be elected president, but that the balance of the dinner committee be voted for singly. Motion seconded, and Mr. Chickering was unanimously elected and three hearty cheers were given.

Edward F. Davis, Edward P. Mason, John N. Merrill, Handel Pond, Willard A. Vose, Henry F. Miller and Alexander Steinert were all elected unanimously, excepting Mr. Vose.

Mr. Miller suggested that the committee should constitute nine, adding the names of Mr. W. A. Vose and Mr. Chandler W. Smith in a spirit of harmony. This was not received with approval, so the suggestion was dropped.

Mr. Chandler W. Smith followed with a few remarks. Mr. Norris told a couple of pleasant stories which enlivened the meeting.

Mr. Henry F. Miller's speech was the *chef d'œuvre* of the evening. After thanking the president for calling upon him to speak, he said he thought that it was very gratifying that the trade was so thoroughly represented and that a trade representing so much wealth and importance should have a permanent organization, that they might have a voice in the Board of Trade in Boston and receive the recognition they merited. He congratulated the Boston trade that through the dull and perilous times of the last few years there had been no flinching in the ranks of the trade and that they had all weathered the storm in excellent condition. He hoped that as soon as the organization had been perfected they would have an opportunity to return the courtesies extended by the members of the trade associations of New York and Chicago.

He cited among the good results effected by the New York association the establishing of the international pitch, which he considered one of the grandest things that had transpired in the trade. He believed that in the forming of an association many vital points of universal interest could be discussed and eventually accomplished, purifying the ethics of the trade and dissolving the petty differences that now exist.

Mr. Norris, again rising, thought it was a lamentable fact that the Boston piano trade had been in existence for seventy-two years without an organization, but he hoped that this initial meeting would be the forerunner of a prosperous association.

Mr. Handel Pond was called upon, and in behalf of the committee thanked the gentlemen present for responding so fully to the invitation to the dinner.

Mr. H. L. Mason then made a motion thanking the committee for bringing about the meeting and for their services, which was heartily indorsed.

Mr. E. N. Kimball thought that good results might be attained by concerted movement, and that in organization they would be largely able to overcome the evils existing in the trade.

Mr. E. P. Mason followed in the same vein, and added that, although the committee might have made some mistakes, it had done its best and hoped that the gratifying results evinced at the meeting would indorse its actions.

Mr. Alexander Steinert, being called upon, said that he was not a manufacturer, but a dealer, but he believed that the association would bring about many reforms in selling, such as the regulating of the commissions to teachers, the consignment of goods and the transportation of instruments, in which Boston suffered more than any other large city, citing that the large dealer or manufacturer who had 1,000 or 1,500 instruments shipped over the railroads coming into Boston had to pay as much per instrument as the dealer who only had one a month. He complimented the association for having as its president a man of such high character and sterling integrity as Mr. Chickering.

Mr. Chickering thanked Mr. Steinert for the compliment and expressed his gratification that the trade had always thought so highly of his father, Jonas Chickering, and believed that to the reflected honor was largely due the courtesy he had been shown.

Mr. Henry F. Miller, after a little visionary sketch of the possibilities of the piano trade in the West, asked: "Are

we to go on putting up our money year after year to support the trade journals that expose to the world the cost of construction of our different instruments, giving to the public that which should be our own private property!"

At the conclusion of Mr. Miller's speech, Mr. E. W. Tyler started to leave the room, but there were cries of "Stop him, stop him?"

Mr. Hutchings, the only representative of the pipe organ industry present, made a short speech and further agitated the subject of transportation, and hoped this question would receive the early attention of the association.

After a few remarks by Mr. Seavey, of the Steinert firm, the meeting was adjourned at 9:50, all present expressing themselves as highly gratified at the success of this first dinner.

## A Decker Testimonial.

MESSRS. FRANK MECKEL & CO., of 342 Superior street, Cleveland, Ohio, have this to say regarding the Decker Brothers pianos:

We are sometimes asked by purchasers why we recommend them to buy a Decker Brothers piano in preference to any other, and we herewith submit the reasons which we believe to be sufficient for always placing the Decker first and foremost.

Through a long term of years Messrs. Decker Brothers have consistently carried out their policy of making only the best pianos, believing that every good piano sold will sell others of the same make, and that the best advertisement of a piano is one that has been sold and is giving satisfaction to the purchaser. By faithfully acting on this belief during the entire history of their house, Decker Brothers have placed themselves in the front rank of reputable manufacturers and have given their pianos a reputation that is the envy of all competitors.

## Words of Praise for the Liszt Organ.

To Mason & Hamlin.

GENTLEMEN—The Liszt organ that you sent to the Yarmouth Camp Meeting Association at my request was the best instrument ever used on that platform. For solo work, as well as chorus work, I know of nothing to equal the Liszt organ. It seemed like an orchestra in its effect. Very truly yours, GEO. E. DUNBAR,

Chorister Y. M. C. A.

STOUGHTON, Mass.

## A Strich &amp; Zeidler Grand.

SINCE the beginning of last March a parlor grand piano has been in process of construction in the Strich & Zeidler piano factory in Harlem.

Mr. Strich and Mr. Zeidler have both been very reticent regarding this matter, preferring to wait until the instrument was completed and ready for inspection before making any public comment on it. This completion was realized on Saturday last, and their most sanguine anticipations have been realized in the really good piano which is entirely the result of the firm's skill and ambition.

The case is 6 feet long and symmetrical, and is on the line of the most modern model. The mechanical parts are handsomely finished and of thoroughly approved material. Of course perfection in the tonal quality is what has been worked for, and many weeks of labor have been given to what has resulted in the developing of an unusually well draughted scale. The tone through the middle register is mellow and sympathetic, the treble is clear and brilliant, and both middle register and treble are well sustained by a round string bass. All parts seem to have been carefully regulated to harmonize, and it cannot be said that one portion of the scale is better than the other.

The breaks have been skillfully concealed, and from the highest note down to the lowest the tone is even and smooth.

Strich & Zeidler are both expert workmen in tone and action regulating, and this piano has been the object of their most careful attention from its inception, and they are naturally proud and happy at the success of their efforts. They certainly have a beautiful instrument, and the prediction is ventured that their grands will occupy a position in the musical instrument world which will satisfy their highest ambition.

The first grand was shipped on Monday to Atlanta, Ga., Exposition, to be placed in the building with their upright pianos. Several more grands in fancy veneers are in course of construction.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

# Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



## HOW TO EAT.

PEWERTOWN, Jew Nersey, November 3.

## Dear Musical Courier:

YOU must really excuse me for sending you only a short extract of Jake Fake's speech at the late banquet, but the most of it was lost by the stenographer, and the complete speech goes into everlasting oblivion, where really the whole of it should have gone. Jake, however, remained in good humor because he had spoken so much of himself; when he makes himself the leading subject it is always of interest to himself, no matter how much it may cake on the stomachs of the rest of mankind.

You know, of course, that Jake is a great eater. He can tell you the name of every brand of wine by looking at the label on the bottle. He is what they call in France a *gourmand à la gazzame*, which means here, if I am not mistaken, a big eater who loves to have others pay for him. His eating experience beats anything I have ever run across outside of Jake's own gall, which is herculean, but diaphanous. He is getting up a series of accounts of his "Great Dinners with Great Men" and has given me proof sheets to take home for my wife to make up menus for our home. I send some to you now for perusal and study. Take some home.

## Dinner with the Earl of Sweetbread.

We were seated at a table in the Sewer Club, facing at that time Park lane, where it meets Houndaditch, the Earl in a gray surtout, and I in a lovely Prince Albert, with trousers to match, and no watch or chain. I kept the latter in their usual place, to redeem them at the proper time. The Earl, novice though he was, asked me to order the dinner, knowing that I was an authority on stomach, and let me tell my gentle reader what I, as an adept, ordered.

I gave the waiter the order naturally.

Oysters.  
Oysters with Oysters.  
Wet Soup à la Rain.  
Fish Scales on Forks.  
False Teeth à la Cocotte.  
Horse Hair Cutlets.  
Roast Spider Tongues, Cob Web Sauce.  
Cheese It.  
Coffee and Sardines.  
Cigar Stumps.

The Earl was delighted. As I gave the wine order, too, I ordered beer first; then brandy and soda; then soda and brandy; then a bottle of ink. Subsequently we had real claret and a dash of burgundy in it. We topped off with Lacunia Christie and small brandy duplicated six times. I was found next morning on Whitechapel road, near the brick foundry, with one of my cuffs in my trousers pocket and the other on one side of my neck. I walked home, which was only a five minutes' walk, and never paid my rent of the room up to this day. The Earl is a delightful companion.

## Dinner with Gladstone.

Among my most intimate acquaintance is a man who once saw Gladstone at a distance in a hansom, or at least he thought it was Gladstone, because the man was supposed to wear a Gladstone bag. This gentleman invited

me to dine with him once on a curb in Tottenham Court Road. Our menu was as follows:

Oyster Shells.  
Pie.  
Hazel Nuts.  
Bread à la Stale.  
Cucumber Peel, Dried.  
Wind Cakes.  
Coffee Sandwich.  
Pipes.

Of course, you all know Mr. Gladstone's features; thousands of lithographs, prints, engravings, &c., are to be seen which show how he looks. That's the way he looked when we had that dinner.

## Dinner with Jack the Ripper.

Being intimately acquainted with all the literary authorities in London I naturally also met the scientists from, the celebrated surgeon Jack the Ripper down. I was really once taken for him after both of us had reached our popularity. This great man, after one of his greatest operations, invited me to one of his choice dinners. A policeman in civilian's uniform sat at the table adjoining ours. I could tell it was a policeman because he was constantly watching me. This was the Bill of Fare:

Tripe, still warm.  
Esophagus Soup.  
Kidneys à la fourchette.  
Lips on toast (Hare).  
Animalcules Fritters.  
Roast Liver.  
Red Head Cheese.  
Milk.

Mr. Ripper is an epicurean; so am I, and we enjoyed ourselves hugely. We drank saliva, one of the most celebrated brands. I can taste it yet. Very old too, let me tell you it was, not bottled.

## Dinner with Daniel F. Beatty.

At the time when Daniel was prosperous I was his great friend; after he got into trouble I drifted away from him. That's my usual way, even with myself. Daniel had the habit of running up from Washington, New Jersey, every now and then just to learn how to eat by inviting me to dinner at Del's, and paying for it. He was flush in those days, and I always managed to get some boodle from him besides. I knew I could never be of any help to him, but I easily made him think so. Just before both of us busted the latest time (not the last time, for I shall bust again, you of course know) Daniel wired me to meet him in the evening at Del's. I knew what it meant, and I ordered the dinner in advance. Although Daniel was virtually already busted, it was known to a few only, but one of those happened to be at Del's, and gave the proprietor a wink.

We sat down, but soon a gentleman in a dress suit walked up to us and told us that the dinner had to be paid for in advance, and that only after payment would the order be executed. Daniel hadn't a cent with him. Of course you know I seldom have any. There we were. I append the fare that night:

Two crackers.

Daniel liked it immensely. We enjoyed ourselves immensely watching the guests smoke delicious cigars.

## Dinner with Henry Irving.

You know it was I who really made Henry Irving what he is to-day. Not an actor, for no one takes him for one, but in one sense I made his reputation. The secret is this: He punctiliously avoided me, and that fixed him socially and otherwise. Some years ago I accidentally walked into one of those Owl Wagons called the Wayside Inn. There is one at Herald square, and others all over town now. When I got in I found a playbill of Henry Irving, part of which had been used to wrap up sandwiches. Henry Irving! Magnetic name for me. I knew that he never would appreciate the meal I ate that night. It was exceedingly select:

One rusk.  
One waffle.  
No coffee.

The generous proprietor, noticing my bashful attitude and the shine on me clothes, offered me a half a peanut, but I accepted it. Would that Irving had not left so soon; but then his London engagements, you know!

...

These are some of Jake Fake's dinner experiences, and there are few men to-day who can show up so little after claiming so much. That is one of the great advantages of being such a dining genius. Jake was telling me some time ago that he could remember the time vividly when he had nothing to eat at all, but that that never interfered with his telling lies right along. He calls it the alliance of emptiness with morality. He has pronounced ideas of a socialistic tendency. His system of commune is based upon the theory that if everybody would pay him all he needs he could eat all the time, but the only curse associated with that would be found in his lack of time, which alone would prevent him from writing his eating experience.

Then Jake is deliciously reminiscent. He actually swears upon it that he was born different from most of us piano men. We were all born on a certain day or night, but he wasn't born at all. He was found, and his family was the first that reached him, and thereupon claimed him. Most of the family subsequently regretted this, but it was too late. He had had time by that time to borrow, and every member of the family soon learned what that meant.

When his family finally got tired he started in to borrow from strangers, but as soon as he got acquainted with them well enough to call them by their front names they stopped loaning to him, all except piano and organ men. They are the only ones that continue to keep it up. They ought really to continue this right along. He is such a source of amusement to them that they ought to pay for the periodical circuses, for that, after all, is all there is to his periodical periodicals.

Jake is a highly intellectual personage. I am afraid you don't appreciate him at his full value, particularly when he is full. There is something about Jake's intellect that is amazing. Just think of putty! You know putty is elastic, you can pull and stretch and flatten it out, and after a while it gets hard and brittle and it crumbles. That's the way with Fake's intellect; it is hard and brittle and it crumbles to pieces all at a crack. I have seen Jake stand on his feet and think. It looked like thinking. His face would become sombre and dense and around his brow you could see a haze of mist, a mirage of mire, intellectual mire, you know!

Then you know, of course, that Jake is very poetic; in fact in his own opinion Shakespeare cuts no ice at all; just one of his neat little fads. Nothing dangerous about

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it, but beautiful. It isn't every man, you know, who thinks he is greater than Shakespeare, but Jake was always of that opinion. Some years ago, when I met him at Kalamazoo, where he made speeches at dime museums introducing the artists, he told me one evening after one of the shows that if he could get a Boston, New York or Dallas publishing house to issue only the first volume of his poems the firm would bust, but his fortune would be made. At that time he gave me some of his poems, and a few are sent herewith. See the first:

TO MY POCKETBOOK.

Time and again I've filled you up,  
Yet always are you empty;  
Is it because you've filled me up?  
For I, too, am so empty.

Chorus—

Empty, empty, empty let us be,  
We're always full or empty;  
It's surely because it's we,  
The piano men are tired—  
Why shouldn't they be so?  
So let's fill up, fill up again,  
For empty we soon shall be.

Jake said a publisher once sprained his foot after reading that book; he just missed Jake as he made a break for the door. Jake said to me: "Say, if that man would have landed on me I would have been obliged to eat my breakfast off the mantle piece for at least two weeks." Jake's masterpiece, which, he says, has frequently been declared by him to excel anything Shakespeare ever writ, is a poem dedicated to Amor, the god of love. It is, of course, called Love, and requires the position due to so many great Lyrics. I ask permission herewith to reprint it:

LOVE.

My darling girl is fond of noodle,  
I love her verberna breath;  
In contrast to her, with me it's beedle,  
And yet I love her to death.

Among her pets is a very neat poodle;  
I love him, for I love her.  
Yet more than poodle I do love beedle—  
What is love without love—r?

Noodle, poodle, poodle, noodle,  
I love you both and more;  
Yet noodle, poodle, and poodle, noodle,  
Beedle I do adore.

But

I

Can't

Get

Any

More.

(Signed)

JAKE FAKE.

Jake had that poem copyrighted, but forgot to put the fee for the Librarian of Congress into the application, so it's vitiated and you can print it. If you do, please send me a lot of papers. I want to send them to my wife's relatives and other people I love so much. Jake's going to write a new play now. He had so much success talking about his first play, which went all to smash the first night it was first played out, that he is going to write another. This one is to be called: "True Sterility," or my "Individual Milky Way." This refers especially to the people

he has milked. Then he has a long comedy ready (soon) in which the episodes of his life constitute the focus. It will be called "The Printer's Ninth Demand," or "Death on the Press." This stops suddenly, breaks off as it were, and the hero skips.

Another piece is called "A Dream off the Coast." This represents four men and a boy in a sunken boat just as the curtain rises. One of the four men smokes. The others and the boy have no cigars or pipes. Jake is the hero. He is dressed like a woman, because he must represent a fleeing debtor. In the next act nothing happens. The hero, Pelegaser Porcino, runs away with another heiress who is a cash girl in a wet goods store. Her father-in-law and a dozen other relatives come to board with him. A bailiff appears and they all take trips across the Continent.

In the next or last act we reach the Pacific. Jake says he is the first man to introduce the Pacific in a drama. A mutiny arises and no one leaves for the unknown place where Captain Kidd's treasure is buried. The hero dies on a sandy beach and as he has nothing on his person to identify him he is taken to Potter's Field. As there is no fourth act everybody goes out, but most of them ask at the ticket office to have their money refunded. They cannot get it. Jake's royalties consumed it all. He has a cash balance of \$2.03 in bank now, but he don't know it.

Yours,

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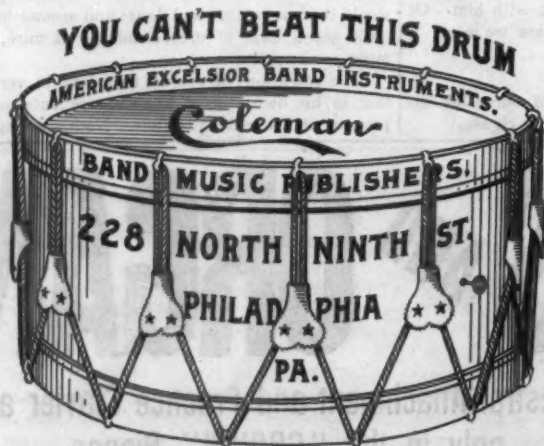
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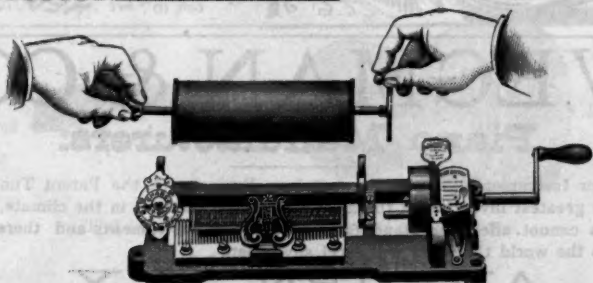
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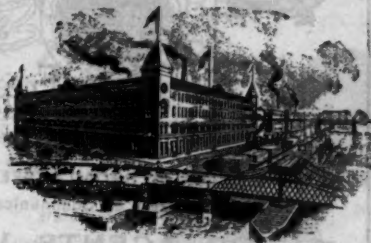
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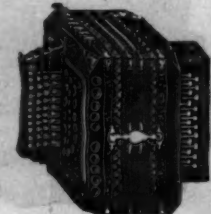
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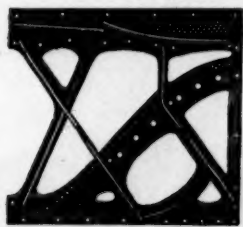
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